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ABSTRACT

The articles and authors featured in this issue are: "Preparing for Future Shock in English and Reading Instruction" by James R. Squire, "Great Expectations: Communicative Arts in the High School; or, Resetting the Clocks" by R. W. Reising and R. J. Rundus, "Some Expectations in English for College Freshmen" by May Jane Tillman, "The Role of the English Teacher in English Instruction" by Joseph E. Mahony, "Poor Fluency: A Communications Impasse," by Jan A. Guffin, "Composition: Task Competencies" by Charles K. Stallard, "Drama and Experimental Teaching" by Jane Schisgall, "Language Disabilities" by Blanche Hope Smith, "Syntactic Symmetry: Balance on the English Sentence" by Donald Nemanich, "Gam[illegible] Pupils Play," by Julia L. Shields, and "Great English Teaching Ideas" by Robert C. Small, Jr. (LL)

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Because of the great number of articles submitted on the focal topic for the spring (1973) issue of the BULLETIN and the popularity of the topic, we are retaining "The Communication Arts" as the focus for the current issue.

Preparing for Future Shock in Reading and English Instruction

DR. JAMES R. SQUIRE

Editor-in-Chief
Ginn and Company (Xerox)
New York, N.Y.

In the Mt. Diablo Schools of Concord, California, middle grade children study water pollution on a science research boat collecting and analyzing water specimens that reveal the upstream and downstream impact of industrial wastes on the Sacramento and San Joaquin watersheds. They write, talk, read, respond to life through instruction as much oriented to language as to ecology, social science, and science.

From South Dakota to South Florida, in classrooms without walls but with inherent structure—or at least so I hope, open education in awakening young people and their teachers to a multiplicity of exciting experiences. Make film becomes a commonplace assignment; record local English dialects on your cassette; organize a plan for community action to improve the quality of the environment.

From Sudbury, Massachusetts, to Sausalito, California, more and more high school students spend up to one sixth of their time tutoring less fortunate, younger boys and girls while clarifying their own perceptions about learning at the same time. And in increasing numbers of interage elementaries, older children work independently of teachers in some variant of peer-mediated instruction—tutoring in language, literature, decoding skills, basic composing processes.

In scores of schools throughout America, teachers use various kinds of management systems to monitor the progress of boys and girls toward learning encounters needed by each one, to select from a variety of learning materials, to better provide for a variety of styles and needs in learning, to ensure individualization—in rate of learning, in style of learning, in actual experiences in learning—even while progressing toward similar although not identical outcomes.

In thousands of high schools countless varieties of short courses and mini-courses provide alternatives for standard year-long curricula in English. What eight-week course do you need? Which do you want? Symbology I and II? Black Literature? The Writer's View? The Human

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EDITOR'S NOTE: *The above is a copy of the address given by Jim Squire at VATE's Fourth Annual Conference in Roanoke. Dr. Squire is former Executive Secretary of the National Council of Teachers of English.*

Side of the Vietnam War? The Artist in American Society? The Law in Literature? The American Dream? Nonverbal Communication?

Some of you will approve. Some will disapprove. More, as I do myself, will wonder whether these trends are good for education or not. The point is, English education is changing and the change requires teaching strategies, instructional systems and plans, and materials to make learning more effective and more efficient.

Despite continued concern with urban school crises, the impact of court decisions, the revolt of local taxpayers, the worries about school finance and competence-based assessment, and the host of social, economic, and cultural issues that impinge on consideration of each major educational problem, both clarifying and warping our perspective, lose sight not of the fact that language and literature education is working in schools and surburbs in many parts of this large country—and that language and literature education is changing, more rapidly, more basically, than at any other time in our history. Let not the Coleman Report and the Jenks Report and the Right to Read Campaign distract you from our educational achievements. Certainly one out of five of our young people is not learning to read as well as he should. But on the other hand, the new IEA studies of cross-national achievement show our best students graduating with competence in reading that exceeds that in 14 nations—almost all of which have systems of elitist education.

We have moved from the concept of a single curriculum, a uniform program, and identical pacing for every child at almost every grade, to an awareness of the plurality of options and alternatives needed to satisfy divergent needs and learning styles. We have brought outside reading inside the library to the classroom. More and more our libraries or library corners become instructional-materials centers stuffed not only with books but with film clips, recording and cassettes, transparencies, microfiche, charts, maps, manipulatives, duplicating machines, dial-access programs, film-editing centers, learning packages, self-instructional modules, sometimes even organized by a computer system designed for easy retrieval.

We have moved from major concern with the *teaching* of language and literature to young people to a major concern with the *language learning* and response to literature of young people, focusing on student involvement and on the variations and alternatives in learning rather than on the alternatives in teaching.

We have moved individualized instruction far beyond yesterday's concern with satisfying diverse interests or providing additional enrichment experiences to perceive that true individualization means offering education which provides for variation in pacing, in sequence, in instructional decision, in learning goals. For example, we now have ways of evaluating with some degree of insight (if not precision) growth in sensitivity to literature and to the creative process—making it possible for young people to opt for any six of sixty different literature courses—

yet ensuring young people and their parents that each is making definite progress. We nave learned that there are many ways to drive from Richmond to New York City. Not every individual can or should be encouraged to travel the divided highway through Washington, D.C. and Wilmington on a carefully timed, two- or three-day preprogrammed schedule. For some, a far richer, far surer, far more exciting experience may be through the Blue Ridge Mountains, the historical hinterlands of Gettysburg, with a side excursion to the Pennsylvania Dutch country, and perhaps a three-day rest in Philadelphia. And we know when some learners reach their prespecified goal—New York—it may well be that the rest stops in the Blue Ridge Mountains and Gettysburg will have provided the deepest, most satisfying experiences, even though it is important to see New York and not Miami Beach at the end and avoid permanent breakdowns along the way.

We have moved from a conception of public schooling in a "melting pot" society to the metaphor of the mosaic. And in creating pluralistic programs for a pluralistic society, we are bringing about the most intensive and detailed revision of programs in literature and language ever seen in our history.

We have moved from reliance on basal traditional anthology or basal reader programs, with their manuals often designed for use by the least proficient or least imaginative teacher, to sophisticated systems of learning which support teachers with a complex array of options to satisfy the diverse learning of children—with the tools to manage the classroom, to assess individual need, and to prescribe and monitor appropriate learning through workable multilevel, multigroup, interage approaches.

With the teacher shortage ending, we have or soon will have the most effective teaching cadre that careful selection, improved preservice, and continuing programs of teacher education can provide.

With a more stable student population, the energy devoted for 25 years to the construction of school plants can be redirected toward improving the internal efficiency of these plants and the conditions under which optimal learning occurs.

All of these changes we are currently seeing, some more visibly apparent in local areas than others. But in considering how our K-12 curricula in English and reading may best equip young people for the world of tomorrow, we need to bear in mind several considerations which too often are overlooked by the Cassandras of future shock. Here I would like to mention four that I feel are too often overlooked or misunderstood.

I. *LEARNING TO READ WILL BECOME MORE IMPORTANT, NOT LESS, IN THE SOCIETY OF THE FUTURE.*

Although it has become fashionable to say that the book is dead, that print is dying, that learning to read may not be as important during the next 25 years as in the past (I note, incidentally, that the followers of

Marshall McLuhan inevitably trumpet this message in a book—one wonders if they could communicate through a nonprint medium), some impressive, almost incomprehensible data suggest that the book or at least printed forms of communication are well more important to the future of our society than ever in the past.

Items:

- UNESCO estimates that in the year 1971, the last for which I have data, some 450,000 different books, 200,000 different magazines and periodicals, and 200,000 technical reports were published.
- In the United States alone, 40,000 doctoral dissertations and 100,000 master's theses were written (about one for every ten elementary and secondary teachers of English).
- 65,000 patents were issued.
- 20,000 bills were introduced in the U.S. Congress.
- 320,000 copyrights were granted.
- 60 million newspapers were printed each day.
- 150,000 matters introduced before Federal courts alone.
- 400 *billion* copies made with various duplicating and copying machines.
- 150 *billion* print-out sheets.

Indeed, copies, duplicators, and computers produce 32,000 sheets of paper for every secretary or clerk in the United States.[1]

Every indication is that this outpouring of information and the resulting need for interpretation will continue, that more and more of the nation's people will require intensive skills in reading and in evaluating what they read.

Although it has been fashionable to talk about how little of today's knowledge even existed 25, 50, or 100 years ago, Norman MacRae of *The Economist* observes that some 95 per cent of what will be relevant knowledge forty years from now is knowledge nobody has even been concerned with or thought of yet.

Much of this knowledge will be accrued from, almost all of it will be assessed through, reading.

The basic skills of decoding, encoding, and comprehending; the more advanced skills required in inferential comprehension and analysis; creativity education and the processes fundamental to critical assimilation and thoughtful response to literature—these become more crucial, not less.

So does the ability to comprehend quickly—to skim to determine relevance—to learn to read materials of many kinds. "Reading on the go" is what some colleagues of mine call it. Certainly the ability to read

1. The data quoted above are based on a presentation by Robert W. Haigh in "A Futuristic View of Learning and Adult Education," address to the Information Industry Association, New York City, April 10, 1972.

computer print-outs becomes mandatory for a youngster preparing today for a position of considerable skill in our society of tomorrow. Almost certainly to read print-outs, if not to program computers, becomes essential for tomorrow's teacher. So does the skill to find, locate, to gain access, and to store for instant retrieval the kinds of information each individual may need to call upon in his lifetime.

Reading becoming less important? Don't you believe it.

II. *WE NEED TO GIVE MORE ATTENTION TO THE KINDS OF EXPERIENCE AND LEARNING ENCOUNTERS THAT CHILDREN IN A FREE SOCIETY NEED TO SHARE IN COMMON.*

Despite continuing advances in meeting individual needs—in language, in learning, in composing, in literary experience—young people growing up immersed in our visual-oral-aural culture *share more common experiences* today than they develop differences. With new diagnostic tools and new understandings of how language develops, we run the danger of *over*emphasizing what children lack, of *under*emphasizing what they already have.

With speakers of nonstandard varieties of English, for example, we must think *less* about what black children and Spanish-speaking children do *not* have that other children have in language than about *what they do* and then build on the central competency. The grammatical system of black English can do some things that standard grammatical system cannot. Let us recognize this. Help children to recognize the differences. Then create from the *underpinning of commonness* as we help such young people acquire ability in code or dialect shifting.

Beyond such methodological problems, we need to see that in a culture circumscribed by the demands of a national society, the daily experiences that *all American* youth share in a national community—national television, national retail stores, national film experience, national meat boycott, national motels (the Travelodge motel which I see outside my upstairs room) could be found as well in Newton, Massachusetts, or Northern California—national experiences become more frequent and sometimes *more real* than the experiences of *local* community. Our new standard variety of English is not the English of the classroom, nor the English of Oxford and the Ivy League, nor the English of American business. It is rather *network* English—the English of President Nixon and of Walter Cronkite and Howard Cosell, of Archie Bunker and Dick Cavett. This is our new common standard, and it has become so by the need of Americans to communicate with one another. In England they call it *Mid-Atlantic*. It may be no exaggeration today to suggest that the common experiences of nine-year-olds or fifteen-year-olds in Roanoke are more similar to those of comparably aged youngsters in Manchester, New Hampshire, than at any other time in our history.

The implications of this new commonness—national and international—have yet to be fully explored in language and literature education.

Certainly schools wishing to preserve important regional differences must give these regional values special attention. But more importantly for tomorrow's world, with its increasing mobility of students and individualization of instruction, we must think more deeply about defining the quality and centrality of the education that all boys and girls must share in common. Which values? Which concepts and ideas? What literary encounters? Which emphases? No longer can we permit young people relegated by geographic accident to Classroom A in Community B to receive an education markedly different or markedly inferior to children in Classroom C of Community D.

Nor are our young people shut off from international experience. Television and literature daily bring them into contact with the values and insights of other people, and the vicarious experiences that result can have all the power of life experience itself.

Listen to the great Russian novelist Aleksandr Solzhenitsyn in his Nobel Prize lecture on literature:

> *"A miracle is within its power: to overcome the human being's liability of learning only from personal experience, so that the experience of others bypasses him with no effect. From human being to human being, filling up their brief time on earth, art communicates entire the freight of someone else's long life-experience, with all its burdens, colors, juices, recreating the experience endured by another human being in the flesh—permitting it to be absorbed and made one's own as if it actually had been."* [2]

"To be absorbed and made one's own as if it actually had been." Last night many of us were engaged in this process listening to Gwendolyn Brooks.

But listen again to Solzhenitsyn:

> *". . . We have been given a miraculous faculty: to be able to communicate despite differences in languages, customs, and social structures the life-experience of one whole nation to another whole nation—to communicate a difficult national experience many decades long which the second nation has never experienced at all. And in the most favorable case this may save a whole nation from a path which is unnecessary, or mistaken, or even fatal. And in this way the twistings and windings of human history are lessened."* [3]

But Solzhenitsyn goes on to stress one additional function of literature:

> *"There is one other invaluable way in which literature communicates irrefutable and condensed human experience—from generation to generation. In this way it becomes the living memory of nations. . . ."* [4]

"The living memory of nations." Tom Paine's *Common Sense*, Thoreau's *Civil Disobedience*, Twain's *Huckleberry Finn*, Ellison's *Invisible*

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2. Aleksandr I. Solzhenitsyn, *The Nobel Lecture on Literature*, trans. Thomas P. Whitney, p. 19. Copyright © 1972 by the Nobel Foundation. English translation copyright © 1972 by Thomas P. Whitney, Harper & Row, Publishers.

3. *Ibid.*, p. 20.

4. *Ibid.*, p. 20.

Man, King's "I Had a Dream," Kennedy's Inaugural Address—part of the living memory of our nation.

The Russian novelist speaks to the international dimension of literature:

> *". . . And the only salvation of humanity lies in everyone concerning himself with everything everywhere: the peoples of the East would then not be totally indifferent to what takes place in the West; and the peoples of the West would not be totally indifferent to what takes place in the East. Literature, one of the most delicate and responsive instruments of human existence, has been the first to take hold of, to assimilate, to seize upon this feeling of the growing unity of humanity."* [5]
>
> *"In the Russian language there are some favorite proverbs on TRUTH. They express enduringly the immense folk experience, and are sometimes quite surprising:*
>
> *" 'ONE WORD OF TRUTH OUTWEIGHS THE WHOLE WORLD.' "* [6]

"One word of truth outweighs the whole world." This is why the common experiences in literature—national and international—are so vital and of such concern.

III. *EDUCATION TECHNOLOGY WILL REQUIRE MORE TIME, MORE MONEY, AND MORE PATIENCE TO BRING ABOUT BASIC CHANGES IN THE LEARNING PROCESS OUR EDUCATIONAL SOOTHSAYERS FIRST ANTICIPATED, AND THE CHANGE AS IT COMES WILL ADD TO RATHER THAN REPLACE EXISTING MODES AND PROCESSES OF LEARNING.*

All of us have been staggered by visions of the future that technology has seemed to promise. Many of us, however, have long since learned to consider the claims of technology with caution. As Stanley C. Gabor noted in last year's *Educational Technology:*

> *"In the 1960's it was thought that a new decade of educational technology—computers, television, films, and other media—would usher in a golden age of learning. It was believed that instructional technology would make education more productive, more individual, more powerful, more immediate and more equal. The sad fact is that nothing of the sort happened and soon disillusionment and disappointment set in, and most equipment ended up in dark closets after the first wave of enthusiasm had subsided.*
>
> *"Why did this happen in an age of advanced technology? Why did technological developments have only a peripheral impact in schools? The main reason given is that educational technology was still in a primitive stage—expensive, unreliable and unappreciated. Also the content of programs was poor and unimaginative—less money was spent on educational television in one year than is spent on the three major television networks in one week. Equipment was inadequate and materials inaccessible. Teachers were indifferent toward technology in education and found they were not trained properly to use the equipment. Too little planning and testing was done and media specialists were seldom consulted. But the real failure of educational technology was that it did not take into account the student and his dislike of the passive role in a new mode of teaching. A 1960 Louis Harris poll showed that most stu-*

5. *Ibid.*, p. 35.
6. *Ibid.*, p. 38.

dents rejected teaching by films and closed-circuit television because the learning process was not adapted to their individual needs and it did not give them an opportunity to respond, to participate."

Certainly the need for *active* learners, and, I might add, participating teachers has slowed the growth of educational technology in instruction. Yet progress continues with all deliberate speed.

Already computers, cable television, and video cassettes transform research techniques and administrative procedures in thousands of schools and colleges.

Practical technology for use in information storage and retrieval is being introduced in large library centers and will inevitably lead to regional if not national retrieval centers within a very few years.

Demand printing of collections of anthologies is already a fact. From a list of 150 selections, choose the twenty-five you wish to use in your classroom.

Use of technology for enrichment, off-campus, and community education is only just beginning. Cable television, opening large numbers of video channels for educational and instructional use, will multiply the possibilities. The Carnegie Commission on Higher Education estimates that within the next two decades 80% of continuing education will be conducted by television. This will include teacher education.[7]

For teachers of English in elementary and secondary classrooms, the change will come more gradually. Computer-assisted instruction, insofar as it actually involves replacement of teachers by machines, is not likely to become widespread except to achieve highly specialized, short-term goals for which few teachers presently have the time. But what we can see in the future promises much:

1. More tests and assessment instruments, better tests, and more immediate feedback to provide teachers with more sophisticated tools for analyzing the learning needs of youngsters and selecting from among available alternatives.
2. More options open to pupils for selecting their own learning programs: courses with computers, interactive conversation with computers, uses of computers in student research, use of computers in applying concepts and creating new constructs, the computer as tutor, simulations, etc.
3. Use of computers as teacher aids: providing exercises, generating optional learning experience, recording pupil progress over a number of years, tracing perhaps today's difficulties in using technical vocabulary to inadequate learning experience many years before, recording and transmitting progress reports to parents as well as to teachers and administrators.

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7. *The Fourth Revolution: Instructional Technology in Higher Education*, Carnegie Commisison on Higher Education, June 1972.

Someday—despite a plethora of mini-courses, our projects out of school, our interactive literature programs in filmmaking, mime, role playing, and interpretation—we will know that young people are progressing in growth through literature and language.

The new technology will in time bring about the promised revolution in education, but the change will be evolutionary not revolutionary. As the Carnegie Commission on Educational Technology notes, "It is in the nature of revolutions that their impact is greater than the changes immediately perceived. The social and political consequences of completion of the transcontinental railroad is one example. The way books and TV are now taken for granted in most homes and influence our lives in many subtle ways is another example closer to the point." The revolution in our intellectual life brought by computers and modern technology can even now just be glimpsed.

IV. *THE KIND OF CURRICULAR PROGRAM IN THE ENGLISH LANGUAGE ARTS THAT WILL BEST EQUIP CHILDREN AND YOUNG PEOPLE WILL BE A PROGRAM THAT EMPHASIZES BOTH LANGUAGE FOR LEARNING AND LANGUAGE FOR LIVING.*

It is a program that will focus on learning, not on teaching. A program concerned primarily not with the *content* of English or the *product* of English, but on the *processes* of English which contribute to pupil growth.

It is a program which recognizes that the processes of language learning, the processes of learning to read as discovery, the processes involved in responding to literature, are the processes fundamental to preparing for the world of tomorrow.

How the program may be organized in our classroom is only now being carefully studied.

At the International Conference on the Learning and Teaching of English at York University summer before last an interesting new curricular model was advanced. It recognized the need for providing developmental instruction for boys and girls in certain operational categories—basic processes of thinking and feeling:

classifying	generalizing
hypothesizing	translating
valuing	analyzing

pupil processes involved in thinking and feeling.

It recognized further the need for introducing a variety of communicative experiences through the in-class and out-of-class experiences planned by teachers:

Experiences with poetry, drama, television, recording, literature in many forms

Creative drama, role playing, even dance

Events and happenings—field trips, community experience, alternative educational patterns

Filmmaking, language games, experiences with the expressive arts, all of these communicative experiences varying in quality, intensity, duration, mode, and interests, and introduced in both *verbal* and *nonverbal terms*. To plan them is one of the teacher's major tasks.

But emphasis on the basic processes of thinking and feeling and on the communicative experiences planned by the teacher would focus on dynamic central activities which at York were called "languaging"—listening; talking, or speaking; reading; writing—the uses of language with which young people interact.

The model offers possibilites.

It suggests a program in which the learner is actively engaged in thinking, feeling, and "languaging" in a rich variety of situations. Language for living as well as language for learning.

It offers a clear distinction between the basic operations of thinking and feeling, the communicative experiences planned by the teacher, and the skills and processes involved in using language, however these may be sequenced.

It offers an underlying structure to guide the planning of classroom activities the choices offered learners, the stimulation of increasingly effective pupil performance.

It derives impact from the researchers and experiences of the European tradition of psychological and pedagogical thrust—Piaget, Vgotsky, Michael Halliday, the work of Jimmy Britton, the philosophical thrust of Michael Polyanni—most recently reflected in the Schools Council *Language in Use*[8] project now being introduced throughout schools in the U.K. But it owes much also to the new wave of English and reading teaching in the United States: the Dartmouth Seminar and its emphasis on interactive learning, the significant work in creativity education of men like Paul Torrance, the welcome emphasis on affective learning and literature of consequence in our new elementary programs, the growth of concerns with multilevel, ungraded individualized alternatives the exciting new dimensions of literature opened through rock poetry, concrete poetry, visual metaphors, as well as the rediscovery of Shakespeare, Chaucer, and modern poetry by our students.

Models of this kind, I think, need careful consideration.

These four considerations, then, seem basic to preparing for the future:

- The cruciality of reading in the face of the knowledge explosion.
- The commonness of the learning experiences that children in our cultures and all cultures today share.

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8. Peter Doughty, *et al.*, *Language in Use*. London: Edward Arnold, 1972. (Distributed in the U.S. by Ginn and Company.)

- The probable impact of technology in adding to, not replacing existing approaches.
- The need for a curricular program that emphasizes language for living as well as language for learning.

"Some who speculate about the future do so for the intellectual and aesthetic rewards such an exercise provides." So writes Donald N. Michael in his remarkable book of essays, *The Unprepared Society*. "But many who do the speculating, and essentially all of those who seriously respond to it, do so because they hope to influence the future through acts taken in the present."

My hope is that some of you at this conference will respond to some of these and other ideas concerning the future, because you will join those who hope to influence tomorrow by your actions taken today.

Eric Cites Spring Issue of Bulletin

Readers will be interested to learn that the "Communication Arts" (spring 1973) of the *Virginia English Bulletin* has been cited by the ERIC Clearinghouse on Reading and Communications Skills. An abstract of the entire issue should appear in the January issue of *Research in Education*.

The purpose of the Clearinghouse is to discover and evaluate all materials relating to the teaching of English, reading, journalism, speech, and theater. In a letter to the *Bulletin* editor, Bernard O'Donnell, director of ERIC, stated:

> *We believe that your document is considered a substantial contribution to the literature of education.*

Previously cited was the Behavioral Objectives (winter 1970) issue.

Great Expectations: Communicative Arts and the High School; or, Resetting the Clocks

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High school English teachers and librarians seem frequently to assume that colleges and universities have great expectations about the preparation that students should have in literature, grammar, and composition before they enter the halls of higher learning. Recently, for instance, a high school librarian indicated to us that she had several students interested in reading books that a college or university might recommend; she requested a list of recommendations. Concerning the teaching of grammar, a teacher in a South Carolina high school asked, "What does Pembroke expect of our graduates?" In a workshop on campus last summer, another high school English teacher was surprised to learn that Pembroke neither required a research paper of its freshmen (though we do seek to develop a fair variety of research and presentation skills) nor expected students to have developed research skills before they came to us.

Undoubtedly our situation is typical of at least the increasing number of "open admissions" colleges and universities in this country, which are much more, perhaps nearly solely, concerned with what happens to the student after he matriculates and before he graduates than they are with the credentials he may present prior to acceptance by the Admissions office. For the institution with minimal CEEB score requirements, the real question for the high school student hoping for acceptance may be, "What can I do both in and beyond solid academic work in the high school curriculum that will enhance my chances for a high score on the CEEB?" But the answers that may be given to this question will likely give only slight satisfaction to the librarian and high school teachers cited above, all three of whom have some genuine concerns about their students' college preparation and an implicit belief that what goes on in the high school English classroom relates meaningfully to what will likely happen in the college or university, at least in the Freshman Composition program. However, this belief seems more and more illusory; in the words of the popular song, it just ain't necessarily so (and perhaps never *really* was). On the other hand, other and greater expectations than have previously existed for either the high school English program or the college English program are being raised, as the result of a variety of dynamic influences.

Our age, we all recognize, is not one of simple transition but of nearly total change, even in those durable institutions of family, church, school, and city which have sustained Western civilization for at least two

thousand years. The climate for radical change is amply illustrated by the directions English curricula are taking—both in the high school and in the college. We would probably all hope that the old desire about "articulation" between high school and college still makes sense, but that term now may well have to forfeit whatever previous implications of development and of sequence it once carried. One increasingly visible reflection of this change in the high school, particularly in the upper grades, is the multiple electives program, equating to some degree in the academic arena of reform with the "open classroom" in the grade school and, to a more significant degree, with the "cafeteria" system in the basic courses or general education programs (university core curricula) in higher education. It is interesting to note that it is the high school curriculum in *English* that has borne the brunt of the pressure for multiple electives and mini-courses, suggesting that the earlier call of linguists for liberation of the English classroom from the tyranny of the Miss Fidditches and Miss Driscolls (or Thurber's Miss Grosby) has been heeded.

In the larger context of academic reform and curricular renewal, we will find some who have welcomed (or exploited) the new freedom; others have written or have spoken in the voice of Cassandra. Furthermore, the two strongest counterthrusts in American education today—from the accountability proponents and from the Romantic critics who tout the natural learning process—provide a Hegelian thesis and antithesis, from which no clear synthesis has yet evolved. Thus teachers, who are most likely caught in the crunch of these two forces, are understandably bewitched, bothered, and bewildered.

Another problem is schizophrenic in its implications: the English teacher's obligations as a member of an academic community and his or her opportunities (or responsibilities) as a private citizen are sometimes impossible to reconcile. For instance, it seems that the adult non-academic world is able simultaneously to value both freedom and skills, while the present turmoil in secondary school English programs caused by conflicting pedagogic traditions or divergent definitions of appropriate curricula may suggest that English teachers may see freedom and the discipline needed to develop particular skills as incompatible. In brief, it is often extremely difficult, in the present context, to be both accountable and free in the full exercise of one's professional "thing." On the one hand, we find increasing attention being given to Sidney Marland's (the Commissioner of Education's) dictum that the graduate of the high school must either be prepared for college or possess a marketable skill (that is, that the high school must be accountable for its graduates); and, on the other hand, by the popularity of the Free School Movement and its gurus (Holt, Kolzol, Kohl, Dennison, Friedenberg, etc.).

An extended catalogue of external influences affecting the English high school teacher and the secondary curriculum can be readily compiled, beginning with the general feeling of disenchantment with such eternal verities as God, mother, home, the hot dog, the tricycle, General

Motors, and *Silas Marner*. More particularly, the list would include the advent of twelve-month calendars; the various legal threats to traditional assumptions about American education illustrated by court challenges to compulsory education laws, to school financing patterns, resulting in Equal Protection suits (such as Serrano vs. Priest in California) which affirm the principle of "fiscal neutrality," and to Child Labor Laws; various experiments with voucher systems and with contracting through private industry for the performance of educational services; the experiments with grading systems or the proposals, such as those recommended by NCTE at Las Vegas in 1972, for their abolishment; differentiated staffing; the problem of creating stable curricular structures within any larger parameter than a single school or school system because of the diversity of administrative structures and philosophies; the demands from students in some schools for attention to ethnic studies; the difficulty of either exciting or rewarding initiative in systems where rigid formulas in salary schedules do not permit merit pay; the restrictions placed upon curricular renewal by state or system adoption of texts, particularly those in series, often coupled with the lack of any real budget control by high school English departments; and the advent of unionization, which often places faculty in an adversary relationship with school administrators, though admittedly also allowing the possibility for greater faculty responsibility in matters of curriculum goals and design.

In the larger sphere of the relationship between the school and its patrons, who elect local school boards, there is usually an expectation implicit in this larger social environment that the high school will validate accepted social norms (such as "correct" patterns of language use) and, on an even wider scale, that education will be the panacea for the ills of the world, perhaps even extending to the absolution of the human race from original sin. Yet this still largely hopeful view of education is seemingly contradicted by the unwillingness of voters to condemn property or to issue bonds in order to build new schools or expand the services of existing ones, while publicly visible failure gives rise to quick condemnation of the schools.

Such a compendium of the ills in American society and of the criticism leveled at secondary education may tempt the English teacher to say, nay even shout, "Stop the World! I want to get off!" At the least, too conscious awareness of these concerns may cause the teacher to regard *his* situation as so hopeless or confusing that the only other alternative may be to decide to wait for a Godot, who will provide unswerving direction leading to a solution to the present academic impasse—a solution that can be lived with, one which will permit the salvaging of professional identity and intellectual integrity.

We assert, however, that neither waiting nor Godot will provide a satisfactory response. The most honest and worthwhile response is to render unto Godot what is Godot's and to seize and defend vigorously what is not.

Godot, it seems more and more likely, will appear in the form of in-

creased influence on education at the state and national level. And most of us will see this as a good thing. For, as Dean J. Myron Atkins of the College of Education at the University of Illinois at Urbana-Champaign has noted: "American schools, like many of our institutions, need stability as much as reform." "Revenue-sharing" from the federal budget to education will likely not give money directly to local school units but rather to state agencies, such as state departments of public instruction or a "superboard" created expressly for such a purpose. The principle of "fiscal neutrality," if supported by the courts, will apparently assure equality of state funding of public schools. The advent of the National Institute of Education is bound to have far-reaching effects; we may be heading for a national system of education which will ultimately provide solutions (or at least effective responses) to many of the larger and graver social ills described above.

But the English teacher, the English department in the high school, the professional associations of English teachers—these cannot depend upon Godot's coming to solve all of their problems, nor can they simply afford to bide the time waiting by the roadside to see what will happen. The posture to be assumed will need positive commitment to a redefinition of the discipline to be practiced and a more strongly unified political base from which both to *act* effectively from within and to *react* effectively to increasing pressures from without. As James W. Guthrie and Paula H. Skene observed in "The Escalation of Pedagogical Politics" in the February, 1973, *Phi Delta Kappan*, "To remain fragmented is to remain politically impotent." This politicizing may create a need for much stronger bonds, perhaps in the form of consortia, between high school faculties, colleges and university faculties, professional associations, and state departments of public instruction. Some time ago the call for a "Unified English" was raised by one of the most respected voices in English Education, that of Edward R. Fagan of Pennsylvania State University, in an article of the same title in *The Clearing House* for January, 1971:

> With language as the center of increasingly flexible explorations of all aspects of the subject, and with broader instruments for the evaluation of students' competencies in languaging, there are strong indications that students' engagement with this 'new' English will provide them with tools to shape their survival and with sensitivities to respect the preciousness of life.

Professor Fagan's article is the result in part of reflection on the successful development of multiple electives English programs in Pennsylvania high schools. It also may be seen to anticpiate the adoption, now realized in Pennsylvania, of certification in Communications as well as in English. In fact, some would see, in the statement above, that "language" and "languaging" are being used as synonyms (perhaps euphemisms?) for "communications." Interesting, too, in the development of the new credential in Pennsylvania is that the credential in Communications came near to replacing entirely the former English certificate; and

evidence has been raised to indicate that the prospective teacher holding the Communications certificate will be more readily employable than will the candidate with the English certificate, who, it may be suggested, is practicing his profession under a license that may not be significantly different from that held by fully qualified English teachers in 1900—before the advent of radio, motion pictures, linguistic science, and television.

If a new definition of the discipline traditionally called "English" is to come (no matter the semantic sign used), there is no question that it will have to embrace a much wider sense of "literacy" than now obtains. Here the profession will begin to reap the fruits of the Dartmouth Conference of 1966. "Reading" and "writing" in the functional sense, at least in the secondary schools, may become more and more regarded as specialized skills, for which specialized teaching will be needed. Many high schools already have reading programs, and not all of these are simply remedial. The new "literacy" will include visual or perceptual skills (observing and interpreting the "real" world); oracy, as practiced in the British schools; dramatics (perhaps of central importance to the early English curriculum, as John Dixon suggested in his report on the Dartmouth Conference); training in electronic literacy ("vidiocy"?), including both the medium and the message (one wonders what impact the *Sesame Street* generation will soon have on the elementary school); non-verbal communication, including kinesics or body language; and the renewal of classical rhetoric (à la Edward P. J. Corbett) as a way to organize and evaluate a broad spectrum of discourse. Development of curricula to cope with a broader definition of literacy may ultimately lead to the creation of what another rhetorician, James Corder, has called an "enabling discipline," providing the tools with which one can successfully interact in the technotronic era both as an intelligent receiver and as a competent transmitter.

Another way in which the profession is defining and will continue to define its purpose and its pedagogy is the result of the nation-wide movement toward competency-based preparation of teachers, extending in particular colleges to a completely competency-based curriculum. Vigorous new teachers "infiltrating" the public schools who have had a truly successfully competency-based preparation will be applying what they have learend to their own pedagogy and will be influencing their administrators and older colleagues. (How successfully, one wonders, can competency in diagramming or in traditional grammar be validated as desirable behavior modification in high school students?) Knowledge "for its own sake" or as "mental disciplines" will hardly be defensible when scaled on the yardstick of competency-module curriculum design. The adoption of new competency-based state certification standards may also glaringly reveal to school administrators and perhaps even to the public the inadequacy of the training of many in-service English teachers. Retooling of these teachers in significant numbers, such as is currently pre-

dicted as imminent in the medical profession, may be necessary, particularly in such fields as linguistics, mass communications/media, and other aspects of the "new literacy," in addition to new theories of learning and human behavior.

As the profession redefines its discipline and the curriculum emanating from it, a different awareness will ensue of the role of the teacher, the role of the student, and the kinds of possible interaction between them. The student's interests, needs, and perhaps even his demands will require careful description and analysis in terms of their effect upon overall curricular and course objectives. "Shrinking adolescence" is a term much bandied about (and sometimes romanticized by the Rousseauistic theorists), but it is beginning to have significant legal support as well. The role of the teacher will abrogate the elitist traditions in much the same way as diplomas, degrees, credentials, and certificates are being exposed as pernicious documents when used to make judgments about human potential or worth. The dias is disappearing, and the teacher is becoming appreciated more as a facilitator to knowledge than a dispenser of knowledge; in much the same way, learning is being re-evaluated as a process rather than as a product.

The increasing extension of education beyond the classroom and the text will serve only to enhance role-changing on the part of the teacher. Career education in the secondary school will certainly, in the near future, be emphasized at least as strongly as preparation for college is now. Even "formal" education will increasingly move from the classroom; field experience may be an essential part of many curricula. The high school student may enter into an apprenticeship before graduation, while the college-bound may have two or three years of paraprofessional experience between high school graduation and entrance into college. More adults may be returning to the high school classroom (if encouraged and welcomed) as the work-week shrinks and as the distinction between education and experience fades, along with the distinction between work and leisure: one's occupation or profession will become more and more regarded as an avocation or a hobby, to which will be relevant a vast range of paraprofessional educational experiences. Exciting times, what?

If, under the new definition of discipline briefly outlined above, high school "English" teachers are to be accountable for the successful discharge of their educational mission, they will need more than political unity and academic and budgetary freedom. They will also need to become more aggressive in watchdogging the licensing of their peers through the colleges and universities and the state certification agencies. Teacher preparation institutions must be held more accountable for their products; high schools must insist that the responsibility of these institutions does not end when the prospective teacher has received his degree and when the state agency has issued the initial teaching certificate.

The teacher preparation institution that itself holds to a narrow definition of "English" as comprising essentially literature and English gram-

mar as the essence of undergraduate teacher preparation cannot fare well under the new pressures. The undergraduate college department will need to provide for its certification majors the kinds of knowledge and skills currently and increasingly in demand in the high school.

What is developing in the Pembroke State University Communicative Arts Department may be instructive as it provides a rude model of what may be of necessity occur in many colleges and universities which have a strong commitment to prepare English teachers for the public schools. Although the opportunity for the kind of curriculum design and development described below came about as the result of a rather arbitrarily imposed merger of the English and Speech and Drama Departments in the fall of 1972, the resulting curricular developments attest to the willingness of both departments to forge a bond of mutual disciplinary commitment, and to enhance our role in relation to the university's total program and to the public schools, for which we provide on the order of fifteen teachers per year.

In a brochure we are printing in the spring of 1973, we provide this definition of "Communicative Arts":

> It includes but is not limited to study and development of those skills used in the media of speech, writing, listening, print, film, records, audio tape, video tape, live television, radio, or any transmission from or to a human agent.
> The term "Arts" suggests both the need to develop judgment (an appreciation of values in order to distinguish the bad from the good or the good from the best) and the need to justify to others the making of such distinctions.
> Simply, Communicative Arts includes all the ways of communicating experience, information, and feeling and the study of significant *records* (forms of literature, film, tapes, periodicals, etc.) of these media.

The curriculum that emanates from this definition has two principal structures: four major programs and nine specialty concentration programs.

All of the major programs have a twelve-hour common "core," in addition to the all-university requirement of six hours of Contexts for Composition: Introduction to Linguistics, Fundamentals of Speech Communication, and six hours of sophomore-level American, English or World literatures. We feel that the "core" curriculum will provide the fundamental tools of interpretation and communication, as well as some minimal cognitive background, so that the student can successfully pursue any one of the four major programs: Dramatic Literature and Performance, English Education, Language and Literature, and a "contracted" major. The latter program permits the student and his advisor to contract with the department's Major Advisement Committee a course of study tailored to the student's needs and interests. It may include up to nine-hours' work taken in other departments and culminates in a required three-hour Independent Study project.

Of the nine Specialty Concentration programs, four are interdepart-

mental: Comparative Literature (with the Department of Foreign Languages), Ethnic Studies (with American Indian Studies, Sociology, and History), Journalism and Mass Communications (with Political Science), and Public Address and Public Affairs (with Political Science). The others include courses all offered by the Department of Communicative Arts and include American Literature, Dramatic Literature and Performance, Expository and Creative Writing, Linguistics and Grammar, and Literary Genres and Figures. None of these are *required* of anybody, but they are meant to have value and to appeal to three main audiences: (1) the non-major extending needs and interests from his major field of study, (2) our own majors, particularly English Education majors, who want either to enhance their basic preparation or to develop an alternative career preparation, and (3) the part-time student residing in the community who would like to pursue a structured program a course or two at a time simply to develop an interest and perhaps to prepare for work in a new career. In the present absence of transcript notation, we plan to issue an official Department Certificate of Completion to students completing a program.

With the variety of major programs and specialty concentration programs we now will offer, we feel that we have both the flexibility and the coherence of structure within that flexibility to protect the integrity of our curriculum and to assure students that there is a variety of things for them to do from which they can profit.

The bare bones of the program we have described will not in itself guarantee success for what we are attempting to do or for what others might like to attempt. Two cautions: (1) the program will be fleshed out and given life through commitment; it is important that all interested and affected parties—faculty, students, administration—be involved from initial planning to actual implementation; (2) one must have competent advisement and counselling systems and also be sensitive to early feedback so that continued "fine-tuning" is thought of as an essential partner in the dynamic process of learning.

To come back to the Dickens metaphor with which we began this paper, we might say that we have provided here a Pip of a plan, "pip" being used in the sense of a seed from which bigger and better things may come. We might also note that in Miss Havisham's house, the clocks had been stopped since the fiasco of her wedding day and that a wedding breakfast lay mouldering on the table for a groom that never came. This image might also be borrowed to suggest that too often in the English classroom in the high school and too long in the university, time has stood still. It is time to reset the clocks and to prepare a new breakfast. Too often have our students sat down to eat and either rejected our fare or later complained of indigestion. Maybe if they like what they get for breakfast, more of them will return for lunch and dinner. Let us first, however, write new vows for the wedding ceremony.

Some Expectations in English for College Freshmen

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In late May of 1973, a questionnaire was sent to thirty colleges and universities in Virginia asking them six questions concerning their expectations for incoming freshmen in English. The English Department at James Monroe High School in Fredericksburg was planning a curriculum change for the coming year and wanted some feedback from the colleges on what they considered important.

The envisioned change for the local school developed from the belief that certain areas of the communication arts needed more emphasis, perhaps particularly: composition, vocabulary, and grammar. Tentatively the plan was to promote the composition, vocabulary, and grammar area for nine weeks, followed by eighteen weeks in literature. The literature portion would continue the writing emphasis and also allow for other areas of student interest. This might include novel reading, short story study, drama, or other related material. The remaining nine weeks would be elective. The school had used the second semester in grades 11 and 12 for the last two years on six-week electives. It was felt that this program could be improved, and for that purpose exploration began.

Obviously all the students do not go on to college; an increasing number, however, do take additional study after high school. This collection of ideas from the colleges presents expectations for college entrants and as such concerns most specifically thoughts promoting probable "English" success for those students. Even so, the information contained may also provide general communication about what adults consider important that the student should know and be able to do. The six questions and the tally are reproduced here:

TABLE I EXPECTATIONS FOR INCOMING FRESHMEN IN ENGLISH

QUESTION	VERY IMPORTANT	REASONABLY IMPORTANT	NOT IMPORTANT
1. Basic knowledge of major American writers	6	17	2
2. Basic knowledge of major English writers	7	17	1
3. Chronological placement of above writers	3	11	9
4. Skill in writing compositions	25*		
5. Ability to write a research paper	9	13	3
6. Command of vocabulary and grammar	24*	1	

Please add anything you feel is pertinent or comment or any special needs your college has

* Checked three times by some, but counted only once

There were twenty-six replies to date from the thirty schools, all in Virginia except the University of North Carolina, to which the local school frequently sends students. One replier wrote an essay-letter concerning the points in preference to answering the questionnaire. Others by choice sometimes did not answer certain questions. Many of the college English chairmen gave thoughtful and provoking comments. The questionnaire did not ask the replier to identify himself and his college, but many did. Because some didn't give their names, however, this report will not identify the particular speakers. Quotation marks will also be omitted in summarizing comments. All remarks were considered valuable and worth sharing.

One chairman thought that high school students should learn how to spell, punctuate, use correct grammar, know how to write a composition —and let college take care of the appreciation of literature. Another said that after great stress on writing and command of grammar, though acquaintance with English and American writers was valuable—they expected to give their students what they wanted them to know about literature after they arrived. Others felt that high school students should be allowed to enjoy literature as well as learn the fundamentals.

All schools felt that writing and grammar were extremely important. One remarked that without skill in writing compositions (expository, not creative), a student would be seriously handicapped. One even felt strongly enough to say that writing skill rather than a certain number of English credits should be made a requirement for receiving a diploma.

Others observed that incoming students had trouble with basic logic and clarity of thinking and writing. Greater emphasis on writing throughout the program with closer attention to flaws in thinking, both orally and in writing was suggested. Another scored student writing as vague generalities with few particulars and details—they cannot write expository prose. It was further said that the main thing the college freshman has to do for four years is to read and write expository prose; and it's too late to make a start in college—it's time to continue.

Several colleges no longer think that the research paper is of great importance. They feel that the students are not yet mature enough (as freshmen)to handle the problems involved. One school pointed out that high schools do not teach the kind of research paper colleges have in mind. These professors think it more sensible to follow the patterns and objectives of the college when they become needed. Others, of course, expect these skills to have been taught in high school.

Several colleges pointed out that many of their students come to college deficient in the basic skills of vocabulary, grammar, and composition. They asked for more stress on mechanics of writing, thought they also felt that such skill comes heavily from wide reading of good authors.

Concerning the teaching of American and English literature, and their chronology, there were several opinions. One remarked that chronology made him see long lists of dates and names with row upon

row of blank faces. On the other hand, someone was of the opinion that overuse of contemporary materials only, with no sense of time, often produced freshmen who enter without ever having read a Shakespearean play or a group of poems by the same author. It was stated that such inexperience with writing and chronology may be overcome eventually, but valid reasons for this delay were not really clear. A pertinent comment here might be that of a college teacher who felt that general knowledge of literature is good, but appreciation of, love for literature, and reading in general should have highest priority.

The cover letter for this survey explained the school's reasons for wanting a curriculum change, and it also indicated that a nine-week emphasis on vocabulary, grammar, and composition would come first. Perhaps this caused many professors to concur by checking those areas as presently requiring special attention. On the other hand, from the comments it would appear that college English departments also feel a strong need for improvement in those areas. The following statements may well serve to sum up the situation: our problem in writing is that students use words without any notion of what they really mean, use abstractions and polysyllables more for vanity than good sense, make broad statements which only God could prove, and do not seem to know how to organize and unify material. How to help students think on paper, instead of simply "run off at the mouth," is the common problem of high schools and universities.

These selected remarks from English departments of Virginia colleges and a neighboring state present much for reflection. Each has certain hopes concerning incoming freshmen, and various suggestions have been made about priorities. It appears that college English departments strongly suggest much more attention to the areas of writing composition, and commanding vocabulary and grammar.

This interplay of ideas does not dictate a program, but it does perhaps suggest sharpening local designs which involve basic communication matters. The high schools, of course, do not teach only for college success, nor do college solely depend on what has been done in the high schools. Yet, liaison between the two can provide greater cognizance of the purposes of each. How well they complement each other depends on closer contact between the two. This brief survey indicates and reiterates much of common interest and concern. Perhaps through consideration of the problems each has, English programs may be continually improved and strengthened together.

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1. Colleges contacted were: William and Mary, Emory and Henry, Ferrum, Germanna Junior College, Hampden-Sydney, Lynchburg, Madison, Norfolk State, Old Dominion, Radford, Sullins, University of Richmond, Westhampton, Mary Washington, VCU, Averett, University of North Carolina, Randolph-Macon, Roanoke College, Southern Seminary, Sweet Briar, UVA, Virginia State, Longwood, Shenandoah, VPI, Mary Baldwin, Stratford (*Danville*), VMI, and Randolph-Macon Women's College.

The Role of the English Teacher in Reading Instruction

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The statement, "Every teacher a teacher of reading" has appeared in the professional literature for many years and has struck fear in the hearts of content teachers. The common misconception by content teachers is that they will be forced to spend part of their time teaching phonics rather than content. It has not been made clear, or understood by many, that the intent of the statement is for teachers to incorporate some reading instruction within their content just as they incorporate the other communication skills.

All content teachers dealing with reading for all students deal with printed material. English teachers frequently deal with reading skills, for example, comprehension, main ideas, inference, critical reading interpretation, word recognition, context, phonetic and structural word analysis, word meaning, study skills, and locational and organizational skills. The terms to designate specific skills may not be known, and perhaps an awareness of the activities as reading skills is lacking; yet many reading skills are taught by English teachers.

Increased knowledge and awareness of reading skills is important so that every English teacher will become aware of what is already being taught and what else needs to be done. In-service programs in reading can help, but a day by day cooperative venture with reading specialists can be of great benefit. Reading specialists should be responsible for remedial instruction, for it is unrealistic to expect content teachers, untrained in reading instruction, to provide remedial instruction. English teachers along with all other content teachers can provide much of the necessary developmental instruction. This development reading instruction can be specific to each content area if teachers gain an awareness of reading skills and include a reading component in each content unit.

The teaching of reading is a primary responsibility of English teachers as is the teaching of all communication skills. Realistically, no one could expect any other priority; yet some reading instruction can be incorporated within the teaching of English. Process is the key, and process change is necessary for many teachers. Information is essential if meaningful change is to take place. Knowledge of students' reading abilities along with awareness of the readability of reading material is necessary. The gap between the two will determine the teaching procedures used with students. The team of the English teacher and reading specialist can gather the information and develop strategies for accommodating students.

For process change to take place teachers must revise, modernize, and place reading in the English program. Perhaps if English teachers thought in terms of communications skills, an integrated language arts program, and the interrelationship of various forms of communication, including art and music, it would lead to more meaningful programs. Shepherd in his text on secondary reading stated, "It seems, however, that many students do not see the interrelationships of the language arts, or to make the transfer from one to another. One reason for this may be the compartmentalization of the language arts curricula. In many schools the language arts curriculum is broken into time segments of two weeks to two months in which composition, literature, and grammar are taught as separate entities. Even these major divisions are often broken into tight compartments. For example, literature may be broken into distinct units of the novel, drama, essay, short story, and poetry. Grammar, instead of being related to composition, is often a dreary practice of examples governed by rules. Choice of words or style in literature is not related to composition. Composition is not related to reading comprehension. Organization of ideas in speaking is not related to effective composition."[1] If English teachers use their creative natures to allow the various communication forms to interact, students may begin to understand the interelationships. Many stimulating classroom activities can be provided which allow for interaction and integration of communication skills.

Within the English program there should exist flexibility and freedom for both teacher and student. Only if teachers have freedom within the program structure can they be creative. A creative atmosphere can only be encouraged through a positive approach. Too often schools seem to be negative places where students become discouraged for an emphasis is placed upon what they do wrong. A teacher who emphasizes what the student does well, and reinforces success, will create a classroom atmosphere in which students feel free to express themselves. Students should be allowed choices, mutual aid in learning and many opportunities to interact.

Classroom management is crucial to effective learning. Many structures are possible, and a knowledge of various grouping which provides meaningful homogeneous and heterogeneous groups for maximum student interaction are basic to developing an exciting classroom. Some such groups might be: groups homogeneous in reading ability; groups homogeneous in interests; heterogeneous ability groups for mutual aid in learning; discussion groups, and reporting groups. Groups in which students tell each other about books they have read, reporting groups, can be worthwhile. In such groups, students "turn on" to books. Peer influence has a great impact on students' reading interests.

Within English literature classes some balance should exist between

1. David Shepherd, *Comprehensive High School Reading Methods* (Columbus, Ohio: Charles E. Merrill Publishing Company, 1973), P. 170.

required reading and free reading. Typically, students have no voice in what is read and infrequently do they return to the authors that are presented. If students are to have choices, at least some of the time, they must be provided with reading materials. An English literature classroom should contain "wall to wall" books and be an exciting place where students can browse and "turn on" to books. There should be many paperbacks, magazines, newspapers, and high-interest, low-vocabulary materials. The educational market place had provided an abundance of reading materials that are attractive and relevant to teenagers.

Aukerman has stated, "The objectives of courses in literature fall into two categories: technical and psychological. But many educators have been blind to the existence of the second category; as a result there has been massive criticism of the teachers of literature in secondary schools.

Dissection of literary works to identify setting, tone, characterization, theme, subtheme, conflict, climax, figurative language, alliteration,—this sort of thing has bored generations of adolescents who should rather have been excited by literature. Apparently, the ability to identify the technical aspects of literature is an important objective for the teacher but a disastrous one for the student."[2] He continues, "Psychological objectives have to do with mental processes on a higher level, removing learning from memorization and application of learned categories. The behavioral objectives classed as psychological are related to introspection and empathy.

Psychologically, all real learning is related to one's self-concept, needs, and desires; it is a process of self-improvement. All real literature, is directed toward the reader's inner self. The objectives of literature courses, therefore, should be quite personal, individual, and self-centered."[3] Aukerman continues, "Psychological objectives call for behaviors which give evidence of certain reactions: empathy, compassion, dismay, disgust, a sense of fun, revulsion, love, hate, fear, or foreboding; or a feeling of power, helplessness, achievement, failure, futility."[4]

Prereading activities by teacher and student may be the major ingredient to comprehension. English teachers deal with many comprehension skills such as; main idea, details, inference, sequence, cause and effect, interpretation, and critical reading. More effective teaching of these skills can develop only if teachers are conscious of these skills as *reading skills*. Often English teachers are unaware of what comprehension skills are involved when reading assignments are given. Awareness of the comprehension skills in any given reading assignment can help to add a reading component to the English lesson. A logical development of comprehension activities from easy to difficult can aid students to think and understand more fully.

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2. Robert Aukerman, *Reading in the Secondary School Classroom* (New York, N.Y.: McGraw-Hill Book Company, 1972), P. 138.
3. *Ibid.*
4. *Ibid.*, 139.

Vocabulary development is another area in which English and reading instruction overlap. English teachers frequently work with word recognition skills, particularly context clues. Thomas and Robinson have stated, "Context is the major tool for students in vocabulary expansion. We can accelerate this growth by sharpening up their context clue power."[5] The English teacher may have the best opportunity to assist students in developing strength in the use of context clues. Within the English classroom the use of nonliteral, figurative language along with multimeaning words provides the opportunity to deal with word origins, synonyms, and antonyms. All these activities, and others, help students to develop vocabulary. So many reading skills are also English skills, or better yet, reading-English skills. The two areas of interest cannot be separated.

An English unit of study should encompass all the language arts and emphasize their interrelationships. Alm has listed the criteria for a good unit for a good unit in English.

1. It must deal with an idea, a problem, or a theme.
2. It must have a sense of direction observable to both the teacher and the students. Students must know why they are studying the material in the unit.
3. It reflects the interrelationships of the language arts.
4. The teacher focuses upon the learning activities necessary to accomplish the objectives of the unit.
5. The students must be involved in the learning commensurate to their level of development and ability. This involves means of individualization and grouping.
6. There is self-discipline needed by the student to learn and to practice those skills needed for the successful execution of the unit.
7. It will give the learner increased and fresh perspectives about himself in relationship to the unit theme."[6]

The key to development of meaningful reading instruction is the content teacher. Only through developmental reading instruction within content areas can the instruction provided by the reading specialist become meaningful. To communicate effectively students need aid in reading and understanding specific content material, and the content teacher is best qualified to give that aid. With effort English teachers can develop reading-oriented units. Through changes in teaching process, English teachers can incorporate much reading instruction with the other communication skills and as a result teach English more effectively.

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5. Ellen Thomas and H. Alan Robinson, *Improving Reading in Every Class* (Boston, Mass.: Allyn and Bacon, Inc., 1972) P. 20.

6. Richard Alm, "What Is A Good Unit in English?" in *Reading in the Secondary Schools*, ed. M. Jerry Weiss (New York: the Odyssey Press, Inc. 1961), pp. 377-83.

Poor Fluency: A Communications Impasse

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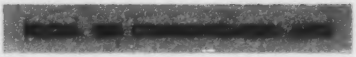

As teachers gently nudge themselves away from the lectern and into the folds of the classroom in search of a total, humanistic curriculum, they are discovering that the complexities of communication involve more than mere talk on the part of the teacher, and more than mere recitation on the part of the student. To negotiate meaningful learning activities for all students, the teacher now must address himself to a widening scope of interests and needs on the parts of his students.

The dynamics of total learning also demand expediency in communication. Both student and teacher must be able to marshal his thoughts, record them, examine them, share them, re-examine them, and perhaps record them again in relatively short amounts of time. Success in this kind of communication depends heavily on the degree of fluency which we possess in our own language. Most teachers, by virtue of their training and experience, are relatively fluent; many students are not. Unfortunately, those who are not, are often mistaken by teachers who are, as dull, slow to learn, or lacking in intelligence.

Neither the identification nor the correction of fluency problems in students is difficult if one is aware of the signals of poor fluency and of the basic strategies for improvement. Poor fluency manifests itself most clearly in the student's writing, specifically in those papers which are underwritten, overwritten, or haltingly written.

The underwritten paper is one which demonstrates maximum mechanical quality and minimum verbal quantity. In other words, it is a mechanically perfect token of 100-150 words written in say, ten minutes or less. The student who writes such a paper finds himself unable to record even a fraction of what he may know because of his preoccupation with correctness. That preoccupation may not always exist because he has a cautious, meticulous personality. Too often, such a student has been exposed to teachers who place too heavy a premium on mechanical accuracy, and through practice, the student learns that the slightest mistake he makes will automatically earn him a low mark. The more he concentrates on "right" writing, the more quickly his ideas escape him; his priorities become distorted to a point of not being able to communicate.

The teacher is not always to blame for such a fluency problem, however. The same kind of paper may be written by the student who is overly concerned with high grades. Or he may have pressures from the home which also demand high achievement, and in turn, force him to concentrate excessively on a correct paper instead of an honest one.

Finally, such papers may often be written by students from dialect

homes. If forced to make a dialect shift when writing in order to meet the demands of the class standard, the student may find himself unable to produce a quantity of writing which truly demonstrates what he knows or feels on a given subject. J. B. Dillard, in *Black English*, comments on such students in an anthropology class.[1] Those who felt free to express themselves in their natural dialect made noticeably higher scores than those who felt they had to transpose their ideas from their dialect to standard English.

The unknowing comrade of such students is the one who produces an overwritten paper, a paper which is characterized by excessive quantity in relation to his peers; excessive quantity, that is, which is punctuated almost entirely by commas or semicolons; which uses words non-sensically; or which is almost wholly illegible. The causes for such papers may be much like those which produce an underwritten response, but the student compensates in a different manner. He may be equally preoccupied with high grades, for example, and fully believe that his performance grade will be seriously affected by the amount of writing that he is able to produce. And unfortunately, this may be the case. If he has experienced a teacher who emphasizes quantity in the extreme, he may have learned through successive experiences, that he must write virtually anything which comes into his head in an attempt to produce what the teacher will deem "enough."

Also like the student who produces the underwritten response, this student will be self-conscious of punctuation, but oversimplifies in another direction to compensate for what he doesn't know. He uses only one kind of punctuation mark—the comma or the semicolon. Stopping to consider which is right will require time that he can't afford if he feels the pressure to produce quantity, and rather than take that risk, he may count on the teacher's willingness to overlook incorrect punctuation in lieu of an appropriate "amount" of expression.

Students who suffer from the fear of not producing enough writing in a given time period may also resort to using words non-sensically or to writing illegibly. If quantity is the answer to a high, even a passing grade, then one way to mask the necessary padding for such papers is to make them as unclear as possible. Again, the student may bank on the teacher's not having the time or the patience to sort the information he has written into correct and incorrect data or to separate the quality from the padding. This is not to say that such students deliberately write illegible papers, although that may sometimes be the case; instead, it is to suggest that unconsciously, the student compensates for his fear of inadequacy, either in terms of idea or amount, and inadvertently produces the kind of paper that can barely be deciphered.

Poor handwriting may also be an unconscious way of taking care of spelling errors, which in relation to the above factors of poor fluency,

[1] J. B. Dillard, *Black English: Its History and Usage in the United States* (New York: Random House, 1972), pp. 276-77.

probably account for the most common kind of fluency problem in writing, and obtain in the haltingly written paper. Such a paper is often earmarked by excessive paragraphing, that is, several paragraphs in a row consisting of no more than one or two sentences, including paragraphs which indicate great leaps in thought or illogical references to previously stated ones; or by the omission of words, phrases, or whole ideas following a misspelled word.

Papers with successive paragraphs of one or two sentences each often contain significant leaps in thought or illogical references to thoughts already stated. In such cases, the student is not bothered by mechanical correctness nearly so much as he is with the quality or appropriateness of his ideas. If this happens, he censors his ideas too carefully, pausing to think seriously before he commits an idea to writing. After the lengthy pause, he resumes his writing as if he had actually completed his thinking with his pen, but in truth only deliberated long enough to have written. As he begins to write again, he unconsciously begins a new paragraph, as he probably should do if he wrote all that he thought. When his paper is finished, his reader will note gaps in the student's thinking. For the student who wrote the paper, there may be no gaps at all.

Such pondering on the part of the writer may also lead him to refer subsequently to an idea which he has already stated. After pausing and resuming his writing, he admits part of a former idea, but in a place inappropriate to his present meaning. Thus, in two or three short paragraphs down the page, the reader may find him referring to something he actually began to say earlier, and omitted through his deliberation.

Far more common to the haltingly written paper than over-paragraphing, however, is the paper which omits words, phrases, even whole ideas, immediately after a misspelled word. The following examples, typical of this kind of error, may appear frequently in student writing:

(1) When I was in the tenth grade, I had such a bad experance [with some machinery in the print shop] I dropped the subject for good.

(2) The counterversal speakers [in favor of the new law] defeated themselves with the audience.

In each case, the student has become so distracted by his inability to spell correctly the words "experience" and "controversial" that he has failed to record the remainder of his thought when completing his sentence. As he came upon the word he couldn't spell, his mind continued to flow along a line of thought, but perplexed by the obstacle of the misspelled word, he has lost his thought upon beginning to finish his sentence.

Fortunately, each of these fluency problems is fairly readily identifiable and usually correctable. Although a student may have physical handicaps of which even he may be unaware, and which are causing poor fluency, more often than not, he suffers from an unconscious irregularity in either the psychological or physical environment in which

he works. If the teacher can recognize these characteristics early in his work with the student, he may be instrumental in helping the student to overcome his fluency problems naturally and quickly. The student who produces the underwritten paper may express himself freely when he learns that he will not be severely punished for mechanical incorrectness. The "overwriter" may gear himself down to clear, plain, and legible prose with amazing quickness when he learns that his paper will not be evaluated merely on the basis of quantity. And the poor speller may be reassured to know that about half the writing of the normal adult will consist of a repertoire of about 100 words.[2]

Two basic strategies for helping students with fluency problems may prove helpful to the teacher who feels that he has such problems in his classroom. Depending on the nature of the problem, the teacher may recommend writing exercises which are either free or controlled. Both the "underwriter" and the poor speller may profit from a greater number of writing exercises than their classmates, and such exercises should be free and non-evaluative to relieve the student of the pressures under which he most suffers. Both students need to increase the quantity and the spontaneity of what they write. Therefore, the teacher might ask that at the end of each week these students show him five pages or so of such spontaneous writing. The student might be encouraged to keep a journal for such purposes, or he might write for five or ten minutes at the beginning or end of each class period. In any event, the teacher should take advantage of every opportunity for such a student to write often without the possibility of reprimand.

The student who produces overwritten papers may profit from additional writing exercises also. For him, however, the teacher might recommend five pages of copy work at various intervals; or at the end of the class period, he may ask another student to dictate for five minutes from a text, asking the writer to record for accuracy rather than amount. He too needs to write more, but with more honesty, more care and less scare. Such controlled writing exercises should be checked for accuracy, but not graded. Over a period of time, the patience this student acquires for accuracy and clarity may begin to show itself in his natural expression.

Even the most fluent person is unable to record all that he thinks, for the hand and the mind merely do not work at commensurate speeds. But considering the speed with which we direct and re-direct our attention in the classroom, we need to help every student as much as we can to explore the possibilities of his thinking in the language which he knows. The refinements can and must come later, if we honestly wish to achieve a valid and total communication.

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[2] Dwight W. Allen and Eli Seifman, eds., *The Teacher's Handbook* (Glenview, Illinois: Scott, Foresman and Co., 1971), p. 365.

Composition: Task Competencies

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FOCUS: THE COMMUNICATION ARTS

Even in this age of enlightenment there remains an aura of mysticism to the creative process. It is, nevertheless, a behavior that is learned, and one that is not learned all at once. No creative composition ever sprang full blown, like Satan's daughter, from an author's head. Any product of creative endeavor is the result of several learned processes operating simultaneously. These operate at conscious and subconscious levels in varying degrees with different people. Unfortunately, attitude has not manifested itself in the teaching of composition. Very few instructional programs are built on the premise that composition behavior is the product of a finite number of cognitive operations.

Approaches to the teaching of composition reflect various schools of thought. The read-write approach incorporates the theory of osmosis. Exposure to good writing through good reading will result in the student acquiring the ability to write. Proponents of this theory feel that people will emulate the models they encounter, thus making the teacher's task one of providing the proper models. The write-write approach upholds the idea that the student will develop writing skill on his own if he is put in the position of having to produce. Proponents of this theory feel that there will be a correlation between the quantity of the writing and its quality. Again, the teacher's task is one of making the assignment and "evaluating" the papers. The third school of thought insists that grammatical analysis and formal training in prescriptive rules of usage and syntax will result in good writing. This is the brick-and-mortar theory; knowing about elements of language that make up composition and how they can be put together will enable students to construct towering edifices of monumentous prose. Advocates of this approach see the composition task as a language problem and feel that serious attention to the system and structure of language will alone equip the writer to satisfy the task. Related to this is the rhetorical approach that prescribes rules for language units larger than the sentence, paragraphs and paragraph clusters. Again emphasis is on language as a system extrinsic to the individual who is using it and to the particular task he is facing.

Each of these theories or schools of thought represents an attempt to categorize composition tasks in terms of some system of components. Each falls short in that it does not examine the total task facing the writer. Each is inadequate in its attempt to contain the phenomenon of creating a message in prose form. The task of writing incorporates all the behavior implied by these various theories but also requires many not included by them.

Composition is clearly an act of communication, communication by

complex language activity that is the result of several processes operating in an integrated fashion. These processes are all purposive or goal directed. A complete systematic analysis of them is not possible at present since many of the processes involve thought. Language activity such as writing can be observed and is thus subject to verification. Thought can be observed and is thus subject to verification. Thought can be observed only by subjective introspection and, consequently, is not subject to verification. Analyses will have to concern themselves with the activity that is more knowable, the overt, language act, and avoid that activity that is less knowable, thought.

English educators have generally found little time or reason to examine the total task of composition, but such an approach, that placed the several processes involved into a working relationship, would illustrate the relative significance of each to the whole task of composing. Communication models attempt to do this with communication tasks in general. One of the simplest of these is the SMCR model, Sender-Message-Channel-Receiver. Analyzing composition tasks in terms of this or any similar model immediately corrects the traditional error of composition analysis, i.e., looking at the specific act of encoding the message or writing, and subsequently assuming that this alone constitutes the sum and substance of the composition act. The total process must be accounted for.

It is widely accepted that a major feature of language is that it is systematic. As a system it is comprised of a number of subsystems. The operation of each of these is essential to the operation of the total language system. In terms of the SMCR communication model, then, each category it represents includes tasks whose completion is necessary for the production of a composition. The failure of the writer to complete any one of these will stand in the way of the successful production of good compositions.

SENDER

In terms of the sender or writer, good composition will involve a number of activities or task competencies. The first is perception. The writer must perceive something in the environment and internalize it. The inability to perceive will prevent communication. In essence the writer will have nothing to say. It goes without saying that what is perceived will determine what is communicated. The point is that perception is an individual thing and the depth and breadth of perception varies among individuals. Much so called instruction in composition proceeds as if perception could be taken for granted, something all students do equally well. Little or no training in logic, conceptualization, or method of inquiry is given. These are the tools of perception. Psychology now views perception as a construction or composition in and of itself, and not a purely automatic response to some sensory stimulus.

Secondly, beyond perception, the writer must care about the communication act. The writing task clearly requires a concentrated effort. "Easy writing's vile hard reading." The practice of instructors and theorists

seems to ignore the obvious. Motivation and the establishment of relevance to the individual receives little attention. The operation of the system requires the writer to care if good writing is to result.

MESSAGE

The nature of the message functions in the choice of the medium or channel. Certain types of messages lend themselves to effective encoding through some channels and not through others. Clearly, understanding the nature of the message and the probable impact it will have on the receiver is necessary and stands as a task for the writer of good prose to master. Recall McLuhan's statement, "The medium is the message."

CHANNEL

The channel in the case of written composition is limited to some variety of written prose. This particular phase of the model has traditionally been the focus of composition instruction and attention given the subject indicates that many feel that it is the only area that needs instructional time devoted to it. They feel that mastery of the mechanics of language will assure good composition. Mastery of the mechanics and understanding of the conventions of the language system is essential of course. However, within the domain of the prose utterance there are many possibilities or sub-channels for communication use. The good writer is able to take his perception, shape it into a communicable concept, and then choose the most effective prose form to convey the message. This includes but goes beyond style to the consideration of purpose and probable impact of the various possibilities on the receiver.

Under the heading of channel, then, several tasks must be fulfilled if good writing is to result:

1. Knowledge of the conventions of language and the ability to apply them to the writing task
   A. Syntax
   B. Rhetoric
2. Knowledge of and the ability to use a variety of sub-channels or modes of expression
3. Knowledge of the probable effect of a given mode of expression on the receiver
4. Knowledge of the communicability of the message at hand through existing possibilities.

RECEIVER

All communication is goal-directed. The good writer wants certain things to happen to the information he sends out or some reaction because of it. These may include selection, comprehension, acceptance, recall, usage, etc. He may want to emphasize any one or any number of these. At any rate, some knowledge of the nature of the receiver or intended audience will be required if an intelligent choice of sub-channel or message form and content is to be made.

(Continued on Page 44)

Drama and Experimental Teaching

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Child drama, creative dramatics, or improvisation are all synonymous terms in classroom dramatics. They all impart visions of youngsters using their bodies, voices and imaginations to enact an idea. "Pure" improvisation, as outlined in Viola Spolin's, *Improvisation for the Theater,* is based on exercises using only the participant's ideas and imaginations. Creative Dramatics, as defined by Winifred Ward in her classic, *Playing with Children,* more frequently uses a poem or story for the basis of spontaneous playmaking. "Child drama", a term developed in England by Peter Slade, encompasses both pure improvisation and story-directed work. Among drama people there are points of view about these points of view but it is sufficient, for purposes here, to understand that all of these philosophies and techniques encourage and work toward enabling the participant to spontaneously EXPERIENCE through improvisation. The implications of this for sharing literature experientially with youngsters is immense. Through the participation in improvisation work, individual students can become genuinely and emotionally involved with the piece of work.

For example, take the story of Pandora's Box. The usual method is to explain whatever background is necessary, read it, and then discuss it. But how about approaching that same story experientially? I did this recently with a group of 7th graders. I brought in a box and simply set it on my desk. A note taped to the top said, DO NOT OPEN UNDER ANY CIRCUMSTANCES. Immediately this box was the center of attention and a chorus of "Why not? What's in there?" bombarded me. I told them I would let them open the box but that first we had an improvisation to do. Each of them was to open an imaginary box and handle the contents. The rest of the class would guess what they were handling. Imaginations got to work and we had everything from a boa constrictor to a mummy. I then let them open the box. Inside were 3 x 5 cards with some of the evils that Pandora let out written on them—pain, envy, greed, etc. I told the group that now they were going to have the challenge of acting out a non-specific action and we would be watching their faces and bodies to catch the idea they had in mind. The group came up with many synonyms as they tried to decide if a person had hate, evil, hostility or anger in mind. When all had had a turn, I asked a student to take out the last card which I had taped down to the bottom of the box, writing side down. This had "hope" written on it and one of them immediately said, "Pandora's Box." About half the class had heard of the story but there was a lively argument about which was the correct version. Follow-up activities included collecting several versions, reading them and comparing them. Out of this came two class

dramatizations, done improvisationally. This work took four - 45 minute periods. A lot of time for one story admittedly, but the group had *experienced* it, not been told about it. They experienced the curiosity, evil and hope. This was not done by a gifted class; as a matter of fact, this was done by a group of youngsters designated as having emotional problems that interfere with learning. The after-effects were also significant. Several of the youngsters continued to read myths on their own and for weeks afterward, whenever someone did something destructive, another would call out, "Pandora gave him the evil."

One cannot work through a whole work of literature that way. It is neither feasible nor advisable. But one can pick out a significant or crucial part and develop an experience that students can have. Adolescent girls enjoy immensely acting out their feelings about adolescent boys. In pantomime and improvisation they will endlessly explore actions such as writing his name, following him home, making phone calls, loitering near the football field or venerating a piece of his clothing. Interest is then high for sharing with them Juliet's, "Romeo, Romeo, wherefore art thou Romeo?" speech. Solo monologues or improvisations based on "Why my mother doesn't like *my* boyfriends", follow thick and fast. They have *experienced* that Juliet was a teenager just like them; no need for you to lecture on that. Having experienced it, not just having read or having been told about it, they are eager to follow her adventures through the play. In *Julius Caesar*, the "Et tu Brute" scene becomes more than a cliche if the group has approached it by improvising ways that friends disappoint friends. Some groups will do this totally on their own. For them, suggesting the problem will be enough to get them thinking of instances when people have betrayed others trust. Some other groups will need more specific directions. For these, I prepare cards that might read as follows: *Person A*. You promised to help your friend put his car together. The parts are all over the driveway. Two more acquaintances wander by and start to help, too. It gets hot and the two others want to go off swimming. They decide to leave their friend and ask you to join them. You waver, but as they go down the street, you leave and go with them. *Person B. and C*. The two boys who wander by. *Person D*. The person with the car trouble. The experience we are after is how does it feel to be deserted by your friends. From the direct experience of role-playing, discussion of other instances of desertion will arise. Then you are ready to *feel* with Caesar as Brutus does him in.

We sometimes play the "As If" game in class. This consists of taking a verb and doing it as a certain character. For example, "Walk *as if* you are Romeo leaving the city", "Drink *as if* you are Juliet taking the sleeping potion", "Walk *as if* you are Rip Van Winkle having just woken up". In each instance we are after the student having as close as possible the direct feelings, which precede the action, of the character he is portraying.

Direct experience through improvisation is especially rewarding with hard to motivate youngsters. With a group of hostile 7th grade boys, who were not good readers, I began our improvisations with ways of

warfare. Using *Weapons* by Edwin Tunis, (World Publishers, 1954) as the source to settle arguments, we pantomimed all means of warfare from slingshots to tanks. After two - 45-minute periods of this, the group began to talk about people they knew who used these weapons. *David and Goliath* and *Robin Hood* were two commonly known stories and we acted them out improvisationally. As usual, arguments about different versions came up. One day I found myself with 7 boys and 3 Bibles comparing scriptures! I duplicated copies of the Robin Hood ballad we were using and gave one to each youngster. They were soon scanning their story to find out what "their" character was going to do. Working improvisationally gives everyone a chance to be the hero and we replay a scene until everyone who wants it has a turn. Along the way much discussion of character objectives, building to a climax, and handling of detail comes in. True we have only explored one ballad—but that one lives as part of the student. Time enough in the future to study more examples and to do critical evaluations.

The teacher unused to using improvisation in her classroom will naturally have some hesitation to begin. The best way to overcome this, if possible, is to participate directly, yourself, in an improvisational theatre workshop. The special joys of this technique will become yours through your direct participation and you will begin to discover how to use improvisation in your own teaching situation. CEMREL, 10646 St. Charles Rock Road, St. Ann, Miss. 63074, recently published an experimental version of a Theatre Game File which organizes improvisational theatre games and gives specific directions for leading them. Also, there are many excellent books in the field; a bibliography is available from AETA, 726 Jackson Place, N.E., Washington, D. C. 20566.

Weinstein and Fantini, in their book, *Toward a Humanistic Education* (John Day, 1971, p. 28), sum it up quite well. "Concerns, wants, interests, fears, anxieties, joys and other emotions and reactions to the world contain the seeds of 'motivation'. Dealing with the child's inner concerns constitutes recognition of and respect for him." Relating his experiences and feelings directly through improvisation to the literature he is reading sends the message loud, clear, and nonverbally that the written word is an extension and deepening of the human experience we all share. Isn't that the name of the game?

Language Disabilities

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Language is a communicative skill which is a necessity in our highly complex society. Socialization is made facile through the acquisition of language. Marchwardt commented, "Let us begin with the recognition that language is a form of social behavior." Our great need today is not for more people to discover, produce, and administer; we need people to communicate with each other; people to talk to each other. An individual's economic status is usually determined by his facility with language. The life style of the individual is most often dependent upon his level of language usage. Bruner stated, "Language, in short, provides an internal technique, for programming our discriminations, our behavior, our forms of awareness." Harrington expressed it in a different manner, "Language is a system for communication in which the symbols by which we communicate with others and ourselves, are for the most part **heard** and **seen**." If language is vital to individuals internally and externally, how is it developed?

The child's language development is sequential, orderly, systematic, and intimately interwoven with his physical and motor development. The babbling of babies usually occurs at the same time that they hold their heads up, this is the first stage of language development. The infant is normally able to sit up alone when he says his first words. As the baby develops the skill to stand, the words in his vocabulary increase also. The use of small phrases becomes a reality when the child begins to walk. The child uses pronouns and prepositions effectively by the time he is able to run. Most authorities equate language development with motor development.

Weaver and Kingston said ". . . that for any child—regardless of his socioeconomic position, familial position, or other status—failure to develop oral communication skills represents a severe hardship in learning, socialization, or the mastery of any developmental task composed by the major or his own particular subculture." The focus of language development is the problem of getting language from the child, language created by the child as he uses his sensory, perceptual, conceptual, channels, and abilities. Children define themselves through language, the paucity of language is detrimental to their growth. Many boys and girls are not fortunate enough to have normal language developmental patterns.

McGrady noted, "A language disorder is a nonvisible entity." Is it possible to isolate and study hearing, writing, and speech in normal and/or deviant function? Are the underlying processes of these facets of language development integrated and dependent upon the functioning of the other variables necessary for language development? Disorders of

language may be categorized in these four areas; sensory deprivation, experience deprivation, emotional deprivation, and neurological dysfunction. Chalfant & Flathouse related,

> *Because auditory language is the most rapid and adaptable mode of human communication, the discrimination of speech sounds (consonants, vowels, and consonant-vowel combinations) is one of the most critical skills to be developed by a child in a society of hearing and speaking individuals.*

Two men who have made outstanding contributions to the conceptualization of auditory language and the area of language development are Kirk and Myklebust. The former began his work with mentally retarded, while the latter started his work with deaf children. Both of these men are leaders in the area of learning disabilities; each has developed a test; Kirk, Illinois Test of Psycholinguistic Abilities, and Myklebust, Picture Story Language Test. Perhaps their greatest impact has been upon identification, assessment, and remediation programs for exceptional children with language disorders.

Kirk believed a systematic phonetic approach, exercises for teaching visual-sound relationships, and word families was an effective manner to develop language facility through repetitive visual and auditory discrimination drills. He thought auditory reception and verbal expression should be integrated for effective remedial language development.

The Illinois Test of Psycholinguistic Abilities was developed to assess symbolic and nonsymbolic performances, patterns of these performances were to serve on a basis for remediation. The test was devised from the theoretical models of communication formulated by Osgood and Wepman.

Myklebust recommended the language—experience approach with specific sounds of parts of words. Discrimination, configuration drills and objects were employed to establish the relationships of sound to symbol. He thought that inner language was a prerequisite for receptive language.

The Picture Story Language Test was developed to assess developmental verbal behavior in the written form; it measured the quantity of words, sentences, and words in sentences, meaning, content, and syntax.

Kirk and Myklebust, both have made language development a viable area of interest and especially the assessment, remediation of language disabilities. They have selected diverse approaches but the remediation of language disorders remains a commonality of great concern.

Language development is a challenge to everyone interested in children and their language growth. Perhaps a combination of the above two theories may decrease the prevalence of language disorders for every child whether normal or exceptional. How does a child acquire language? Why do some boys and girls develop language disabilities? Who will aid these children to develop effective language facility?

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Syntactic Symmetry: Balance on the English Sentence

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When Mark Twain saw the French version of his short story "The Celebrated Jumping Frog of Calaveras County," he translated one sentence back into English word for word leaving words in the same order as they had appeared in French. His translation read, "I no saw not that that frog has nothing of better than each frog." Twain's comment was "if that isn't grammar gone to seed, then I count myself no judge."

The Twain story points out something almost everyone who has studied a second language has probably observed: that it is difficult to make precise translations because it is seldom possible to find words in two different languages which are precise synonyms. Another point made by Mark Twain's translation is that two languages may arrange words in different orders. In all probability, there are not two languages in the world which have the same ordering of all elements. Unlike English, for example, French adjectives usually follow nouns, and French pronoun objects usually precede verbs.

Although the ordering of the parts of the English sentence is probably not like that in any other language in all details, the arrangement of various grammatical elements in the English sentence is usually regular and predictable. The placing of words in a specified order has become so fixed in modern English that the regular word order of English is now one of the most significant grammatical devices in the language. Consider the example of a child or someone learning English saying "me hit he." Even though "he" has the form of a subject and "me" the form of an object, "me" is for most contemporary speakers of English the subject of the sentence and "he" the object. Why? Because "me" is in the usual subject position and "he" in the position normally occupied by objects of complements.

One of the most important aspects of English grammar is the sequence in which various grammatical elements occur. Numerous grammarians have observed that the most common sentence patterns in English are NOUN PHRASE-VERB, NOUN PHRASE-VERB-NOUN PHRASE, or NOUN PHRASE-VERB-ADJECTIVE. If we consider adverbial sentence modifiers as elements added to the above basic patterns but not really changing them, then we still have only a few basic patterns:

NOUN PHRASE-VERB

Jean left.

Yesterday Ted went to Chicago.

NOUN PHRASE-VERB-NOUN PHRASE

Bill is a conservative on most issues.

Jenny hates peas.

In St. Louis we sold our car for $400.

NOUN PHRASE-VERB-NOUN PHRASE-NOUN PHRASE

Dotty gave me a pumpkin.

We named the baby Jennifer.

NOUN PHRASE-VERB-ADJECTIVE

Bob is too short.

After work Rachel is too tired to enjoy herself.

When adverbial segments are added to the basic patterns, they usually are at the beginning or end, and for that reason we can describe the usual pattern of the English sentence as follows:

ADV	NP	VERB	NP	ADV

About 90 or 95% of all sentences have subject before verb, complement or object if any following the verb, and adverbials most often at the beginning or end of the sentence. Exceptions to this regularity are rare, most often questions, inversions, or sentences introduced by "there."

Although the arrangement of grammatical elements in a sentence is interesting in itself, the sequence seems to have semantic and rhetorical implications as well. For several decades composition teachers and textbooks have argued that the most emphatic positions in the sentence are first and final. Yet, more often than not, these positions are occupied by adverbial modifiers which indicate time, place, manner, degree, purpose, direction, or something similar. And these adverbial elements are the least crucial and most easily deleted parts of the sentence:

yesterday	once upon a time
immediately	to win second place
in the oven	when she left
here	toward home
if you can	for someone

Deleting peripheral adverbial elements such as those above leaves the major sentence elements, subject noun phrase, verb, and object or complement, either adjective or noun phrase. These are essential segments, none of which may be deleted in most sentences. At the very heart of the sentence is the verb, which is the nucleus of the English sentence, and probably more essential than any other sentence part. All other segments are directly related to the verb: subjects perform the actions of the verbs, objects are receivers of the verbs' actions, and adverbials indicate the time, place, purpose, manner, or other feature of the verbs' performance.

We return to the symmetrical ordering of major sentence parts listed earlier:

ADV NP VERB NP ADV

The most crucial part of any sentence is its verb, the very nucleus, both in importance and in its placement. Immediately adjacent to it are noun phrase subject and object or complement. It is virtually impossible to place anything between verb and object, and it is unusual for anything to come between subject and verb. Farthest from the verb, on the periphery of the sentence, are the adverbial modifiers, those parts of the sentence most easily deleted or moved to another position.

The structure and relationships of the English sentence as described in the preceding paragraphs are characteristic of all clauses, independent or dependent. Any English clause has as its nucleus its most important segment, the verb. Immediately preceding and following the verbal heart of the clause are elements of slightly less importance, subject and object or complement noun phrases, if both are present. And, at the beginning and end of the clause are the least essential segments, the adverbial elements of time, place, manner, purpose, direction, concession, causation, etc.

Although there is some truth in the often made claim of rhetoricians that the beginning and end of a sentence are emphatic positions, normally the least essential sentence modifiers occur at the beginning and end, and the most crucial constituent, the verb, nearest the center. The less important a sentence segment, the more probable it is that it will occur at or near the outside of its clause. On the other hand, the most essential elements occur nearest the center of the clause. The clause is symmetrical in its structure with verb at the center typically surrounded by noun phrases, and possessing adverbial modifiers on the periphery.

COMPOSITION: TASK COMPETENCIES

(Continued from Page 35)

In terms of the communication model we can say that the task confronting the writer is multidimensional and relevant to time, place, and circumstance. It will involve at the very least the perceiving and conceptualizing a message, encoding that message in prose form such that it can be conveniently and efficiently decoded by the intended audience. Each area of the model prescribes tasks that must be fulfilled for the successful completion of the writing task.

Composition viewed as a communication model holds the total task within the framework of a system whose operation is verifiable through direct observation and indirectly through the analysis of the product. Each task listed in the categories is itself comprised of various sub-systems presenting tasks to the writer. However, application of the rationale will reveal these sub-systems in the context of instructional problems that will arise.

The Games Pupils Play

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FOCUS: THE COMMUNICATION ARTS

The games and activities below have proved useful in enlivening English classes and in making the material studied a bit more memorable.

1. *Vocabulary Game*

Call on students to present to the class any new words that they have learned through their reading. The student who presents the word receives points equal to the number of people in the class who cannot define his word, provided that he can define it himself. Anyone who can define the word receives the same number of points as the person who presented the word.

This game is most profitable and enjoyable if played regularly.

2. *Author Ghost*

Player number one chooses an English author and, without revealing the author's name, reveals one fact about him (something he wrote, a characteristic of his writing, a biographical anecdote, etc.). Player number two adds another fact, and play continues with each player adding a fact until a player cannot give a fact or loses a challenge.

If a player is challenged, he must name the author he has in mind. He must also prove, if called upon to do so, that the author demonstrates the characteristic named.

A player who cannot respond correctly is a third of a ghost. With his second miss he is two-thirds of a ghost; with his third miss he is out of the game.

3. *Character Ghost*

The same as the game above except that characters from English literature are used.

4. *Quotations*

Have each student find three or four quotations that he thinks his classmates should be able to identify. Then divide the class into teams and have a quotation bee.

A variation is to have students choose the first lines of famous quotations. Players are then called upon to recite the following line.

5. *Author Day*

On a given day, have each student come to class prepared to assume the identity of his favorite English author. Other students may ask him questions about himself to determine who he is.

Following the game, the authors may be asked to give their opinions on current issues.

6. *Charades*

Charades, with quotations and titles from English literature, is an old standby.

7. *Literary Quiz*

I keep a collection of Literary Quizzes from old copies of *Saturday Review*. Although many of these quizzes are too difficult for my students, they provide models for quizzes that the students make up themselves.

Along with these general literature games, we play games related to specific works of literature.

1. *Beowulf*

A. Divide the class into three groups, and assign each group one of the sections of Beowulf. Have the students report the episode as it might be reported on television today by such celebrities as Howard Cosell, Eric Sevareid, *et al.* Encourage each group to provide eyewitness accounts, interviews, and editorials as well as straight reporting. Following the three presentations, vote on the best show and the best individual performers.

B. The Grendel Genealogical Society, formed at Lane High School in 1970, has inspired hundreds of students to "grapple with Grendel." The purpose of the organization is supposedly to discover the name of Grendel's mother. Each member of the society pledges that he will dedicate himself to serious scholarship. Each member makes up his own alliterative title, which he may hold as long as he can defend it; we have such notable nomenclature as the Meadhall Merrymakers, Three Thickheaded Thanes, the Boon Bestowers, and Grendel's Guardian.

We cordially invite other schools to form chapters of this illustrious organization and to keep us abreast of their findings.

2. *Prologue to the Canterbury Tales*

After having read and briefly discussed the characters in the prologue, students play a variation of an old parlor game. One student is assigned the identity of one of the pilgrims, but the student is not told who he is. He can discover his identity by asking yes and no questions of the other members of the class, who have been told who he is. Those who cannot guess their identities within a given time period (three to five minutes) must tell a story to the class.

It is best to explain the game to the students the day before they play; they find it helpful to review.

3. *Malory's Morte dArthur*

After having read one or two selections, students, individually or in groups, write their own Arthur episodes. The teacher reads their stories to the class, along with another selection from Malory. Students then try to determine which is the Malory selection.

4. *Macbeth*

This game, inspired by the famous "Macbeth Murder Mystery" might now be entitled "Norman Mailer Looks at Macbeth." The object is to come up with one theory, no matter how farfetched, that will explain all the unanswered questions about the play. The teacher might ask the students to list some of these questions; if they bog down, the teacher might help by supplying some of these:

Why does Lady Macbeth want so desperately for Macbeth to be king?
Why does Macbeth allow his wife to direct him, if, indeed, he does?
Lady Macbeth mentions that she has had a child. Where is it?
Where are Banquo and Fleance going on their ride?
What does Lady Macbeth know about Macbeth's plan to kill Banquo? If she knows, why doesn't she do anything?
Who is the third murderer?
Who are the witches?

My classes have approached this detective work with great enthusiasm and have arrived at some earthshaking theories. Their favorite: that Lady Macbeth sent the third murderer to protect Fleance, who is her child by Banquo.

5. *Hamlet* or *Macbeth*

This one might be called "Watergate." An investigative committee is formed to determine how either of these tragedies might have been prevented, given the general conditions of the time. Witnesses are interrogated, and the press covers each day's session. The committee's conclusions are presented and then analyzed by the press.

6. *Pepys' Diary*

Each student prepares a diary entry to be presented to the class. The class then decides which entry would be most likely to pass as a real entry from the diary.

A variation is to have the girls record Mrs. Pepys' view of the same event that her husband witnessed.

7. *Swift's "A Modest Proposal"*

Groups or individuals prepare their own modest proposals modelled after Swift's and present them to the class. Subsequently the students vote on the most effective proposal.

GREAT ENGLISH TEACHING IDEAS

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The world abounds with great ideas—great teaching ideas. I hardly ever talk with a teacher without learning at least one new GREAT TEACHING IDEA, one GREAT ENGLISH TEACHING IDEA. The teacher may be a geography teacher, a history teacher, even that supposedly oh so different creature, a math teacher. But the idea is still a GREAT ENGLISH TEACHING IDEA. That's the way of English. Sometimes I read the idea in a journal, in this journal, in the English Journal, *in* Media and Methods, *in* Elementary English.

The problem is, I forget them. Then someone asks, "How would you teach such and such?" and I have that frustrating experience of remembering that I heard or read a "Great English Teaching Idea" that would be perfect but not being able to remember where or exactly what. So, I always have that nagging feeling that out there somewhere is a "Great English Teaching Idea" which I don't, but should, know about. If I had just read my "professional" books and journals more thoroughly, then I'd know about it and could use it. Thus the purpose of this new column.

I will be presenting "Great (New and Old) English Teaching Ideas" and where they come from. If they come from books or articles, I'll tell you where. If they are suggested by readers, I'll tell you who.

I hope the section will be regular. Especially I hope to receive lots of suggestions of ideas to be noted here. Particularly, I'd like suggestions to improve the way the column is presented in order to improve its usefulness.

Games in the English Class

Recently, teachers have begun to hear a good deal about the classroom use of such things as "role-playing" and learning games. Social studies teachers are regularly using war games, games based on politics, games dealing with social problems. In college courses related to current ideas about teaching, science teachers, math teachers, geography teachers invariably seem to present with pride the clever instructional games developed in their fields. When the subject of instructional games comes up, most English teachers lapse into embarrassed silence, although those who have taken the time to examine and think about such games tend to be impressed by the apparently painless fashion in which students can gain through them an understanding and vivid personal sense of such things as the political system or the causes of environmental problems. In their own classes, English teachers have occasionally used spelling games, crossword puzzles, and, frequently as devices for review, games based on television quiz programs like "Hollywood Squares"; but many are not really satisfied with this use of games for instruction. Somehow, they feel sure, role-playing and other kinds of learning games ought to be effective teaching devices for the language arts, especially for compo-

sition and literature study. However, finding commercial games designed for English-except for the traditional world games—have proven nearly impossible; and many teachers have been unable to apply to the English curriculum the social studies and science games which their schools already own. Hesitantly, they wonder whether or not they could invent a meaningful literature or composition game. Learning games seem simple enough after someone else has worked out all the problems, but making one work usually turns out to be more difficult than it might seem. In fact, many English teachers who have tried to develop their own word games, crossword puzzles, etc. have given up in despair despite the large number of models. Setting out on the largely uncharted waters of the composition or literature game is thus all that much more frightening. Yet, although the commercial games designed specifically for language art are limited almost entirely to the areas of vocabulary, spelling, and grammar, there is a slowly growing body of material describing both the uses of games in English and also specific games developed by or used by teachers of the language arts.

Simulation Games and the English Teacher.

By James M. Brewbaker

English Journal, January, 1972, pp. 104–109, 112.

Recognizing that English teachers may have doubts about the usefulness of games for their subject, this author makes three points which he feels support such use: (1) "because simulations make primary use of language skills, gaming does a great service to the English program of any school," (2) "games nominally more relevant to other subject areas can be keyed to the study of literature, bringing to it an added dimension of student involvement and understanding," and (3) "some simulations have been developed which bear directly on the skills, understandings, and appreciations the English teacher seeks to teach." To illustrate his points, the author discusses several specific commercial games:

1. *Dangerous Parallel* (Scott-Foresman), in which students portray political figures involved in international negotiations, makes extensive use of language skills and thus illustrates the author's first point.
2. *Generation Gap* (Western Publishing Co.), a guidance game which is based on a series of arguments among parents and teenagers and forces decision about courses of action, the author feels could, as his second point suggests, be used as an introduction to or teaching device for any one of many novels such as Felsen's *Street Rod* which deals with conflicts among parents and children.
3. *Life Career* (Western Publishing Co.), another game not specifically designed for English, involves a series of choices about aspects of life, particularly educational and employment choices

and might be used as a part of the teaching of literature describing different social situations, for example, Vroman's *Harlem Summer* or Lipsyte's *The Contender*.

4. *Propaganda Game* (WFF'N PROOF), in its analysis of propaganda techniques, illustrates the authors contention that games do in fact exist which teach exactly what the English teacher has as a goal of the program.
5. *The Public Opinion Game* (not available commercially) also illustrates this point in dealing with the forces which influence the formation of opinions.

Gaming in the Language Arts.

By Dwayne C. Poll. *Elementary English*, April, 1973, pp. 535–538, 548.

Two points of view on the proper focus of education have marked modern American schools: that of the teacher as giver of knowledge and that of the student as acquirer of understanding through his own active involvement in the act of learning. Following a general discussion of games as valuable learning devices in which the author provides brief definitions of terms and lists the principal advantages of games, this article describes a series of games which the author has found to work.

1. The telling of stories employing pantomime and non-verbal sounds only
2. The students attempting to identify in writing a series of sounds produced by the teacher while their eyes are closed
3. The round-robin telling of a story with each student talking for thirty seconds, during which time each must attempt to include a phrase given secretly to him and the other students to guess what the phrase is
4. A group effort to arrange in logical order a set of orally-given sentences which has been scrambled
5. A rhyming competition in which each child must respond with a rhyme word to a word presented to him by an opponent
6. A search for a lost student pursued by following a series of oral clues
7. An effort to determine the missing word from a previously studied set
8. The use of difficult spelling words on cards in a process of production and retrieval
9. A kind of musical chairs involving the selection of vocabulary words, a student selector, and a student assistant for each word
10. A competition in the context of a street car in which students identify words

11. Acting out various forms of words describing forms of human actions such as synonyms for the word *walk*
12. Attempting to convey to a student a secret word by means of a set of physical actions serving as a code to the letters of the alphabet, the student to act out the word when he guesses it
13. Creation by students in teams of a string of words each beginning with the last letter of the previous word and all the same part of speech.

Games in the English Class.

By Vicki Hackett. *English Journal*, January, 1972, pp. 100–103.

Following a discussion of the problems involved in the use of games in English class, especially the problem of a lack of commercially prepared games, this article makes as its major suggestion the idea that students should, in fact, invent, with the help of the teacher, their own games rather than use games produced by others. The author then illustrates her contention with a number of games invented by her students.

1. Literature games using the plot, characters, etc. of a specific book, with spaces to move through toward a goal, cards to draw for instructions as in *Monopoly*, etc.
2. A "Modern Authors" game based on the commercial "Authors" game but using people like Felsen and Heinlein
3. A myth game based on BINGO
4. A rhyme game in wihch students move along a board using rhyme words to advance
5. An impromptu drama game in which students select characters and situations and improvise the results
6. A sentence-structure game in which students select characters and situations and improvise the results
7. A game based on the four classes of words in one system of structural grammar.

Impossible Mission.

By Sonya E. Helm. *Elementary English*, April, 1973, pp. 546–548.

Using the basic concept of the popular television program "Mission Impossible," this author recorded in the style of the program and with suitable mood music a mission which led her class of junior high school students to their literature and language books and to the performance of certain English related tasks. Following the tape, the students, when they had correctly followed its instructions, were given further written instructions leading to a solution to the "impossible" task. One such mission involving the rescue of a foreign prime minister, stressed the symbolic employment of birds in poetry and thus symbolism in general as the clues to a solution to the mission and thus taught aspects of sym-

bolism as a literary device. Another used the sentence patterns of structural grammar. As she describes it, "the plot involved a broken computer that decoded messages by identifying the basic sentence patterns in speeches of ambassadors and delegates. A noun-verb pattern indicated that the sentence was true. A noun-linking verb-adjective pattern meant the statement was false." An added benefit which according to the author, resulted from these lessons was an improvement in the students' ability to follow directions and to take notes.

Teach It Like It Is—A Stimulating Game.

BY WILLIAM F. HARLAN. *English Journal*, November, 1970, pp. 1146–1149.

In order to give students a chance to explore human relations and to practice English skills in a meaningful context, this author created a game in which a hypothetical city was planned and populated. The game which was used with eighth-graders, involved the following steps:

1. Reading and discussion of a reprint from *Life* magazine entitled "The Cycle of Despair: The Negro and the City"
2. Deciding what percentages of the class will represent the various ethnic groups in the city and conversion of these percentages into the corresponding numbers of the class members
3. Drawing of a map of the city
4. Dividing of the ethnic group members into social class levels and deciding in which area of the city each of these sub-groups will live
5. Distributing these roles by means of cards which individualize the roles and provide limited appropriate information
6. Meeting by neighborhoods to nominate and elect a mayor and a city council and to determine goals for the government
7. Writing by each student of an autobiography of his role and the keeping of a journal from that role's point of view
8. Distributing to the students of cards detailing either good or bad events which happen to their role, their resulting actions to be described in the journals
9. Completing self-evaluation sheets by the students as a basis for their grades.

Something Practical.

By Mary C. Morgan. *English Journal*, October, 1967, pp. 1001, 1004.

Faced with classes of ninth-grade students who, because of their abilities and future plans, would benefit from "practical experience." This author developed a structure within which the students played the role of job applicants. This activity involved the following steps:

1. The students examine and discuss application blanks from a number of local businesses.
2. Divided into groups of seven, one member of each group is chosen to play the role of the personnel director of one of the companies.
3. That student posts a want ad for an appropriate type of job, and the other students write letters of application.
4. Each student job applicant participates in a formal job interview with the rest of the class observing and, ultimately, acting as critics.
5. One student, secretly chosen by the teacher, portrays the worst in job applicants both as comic relief and to test the awareness of faults of the members of the class.
6. The successful job applicant's name is posted the next day.

These articles, although they include a limited amount of theory and justification, consist largely of one or more specific learning games described in moderate to extensive detail. A good short article which deals with the theory and use of learning games in general in "Simulation Games as Method" by V. M. Rogers and A. H. Goodloe (*Educational Leadership*, May, 1973, pp. 729–732). For a much more exhaustive study of the history, characteristics, design, and uses of learning games, *Simulation and Gaming in Education* by P. J. Tansey and Derick Unwin (Methuen Educational Ltd., 1969) is reasonably straightforeward and readable.

The teacher who wishes a guide to the development of a learning game can find a step-by-step plan in *How To Design Educational Games* by Roy Glazier (ABT Associates, Inc., 1969). Finally, an extensive listing of learning games currently available is presented in *The Guide to Simulation Games for Education and Training* by David W. Luckerman and Robert E. Horn (Information Resources, Inc., 1970). Although there are no games specifically listed for English or the Language Arts, several games listed under "Reading Skills" are more or less appropriate. One especially helpful aspect of this volume is the inclusion of an "information form" describing the characteristics of a learning game. Designed to be used by someone submitting a game for inclusion in the guide, it can serve as a guide to the English teacher who is developing a learning game or helping students to do so.

VATE'S 1973-74 OFFICERS

VATE's new president, Mrs. Elizabeth P. Smith, Director of Humanities at Tabb High School, has been an active participant in English professional organizations for many years. In 1968-70, when she was president for the District B affiliate of VATE, she served on the VATE Executive Committee. She has served many times during the past decade as York County's delegate to VATE's Supervisory Conference, VATE Annual Fall Conference, NCTE Conventions and NCTE Institutes. She co-chaired, with Dr. Leroy Smith the Pre-convention Study Group held in Williamsburg during the 1969 NCTE Convention. From 1968 to 1972 she served as a judge for the NCTE Achievement Awards in Writing Program.

In addition to serving in English professional organizations, in 1966-68 she was president of Delta Chaoter of Delta Kappa Gamma, international honor society for women educators, and has served on the Peninsula Coordinating Council for that organization.

She has been active also in the NEA, VEA, and District B of the VEA.

MRS. ELIZABETH P. SMITH

Mrs. Smith has served as coordinator for many curriculum studies in York County. Among them are: In-service Training of English Teachers, 1959-62; 1963-70 Pilot Study in English and History Block Program for York County Intermediate School, Summer Workshop in 1966-67-68-69, Curriculum Design for English and History with a Humanities Approach for Grades 11 and 12, Curriculum Revision for Scope Program 1972, and Remedial Reading Instruction 1960-1970.

Mrs. Smith received her Bachelor of Arts Degree from Madison College and a Master's Degree from William and Mary College.

Supporting her will be Leon Williams, president-elect, Supervisor of English for Roanoke County Schools. Mr. Williams recently served as general chairman for VATE's Annual Conference in Roanoke and is currently serving on the Publicity Committee for the NCTE Secondary Curriculum Conference which will be held in Washington in March.

Mrs. Lazelle Hopkins, secretary, Chairman of the English Department at Salem Intermediate School has been active in VATE for many years. She is a previous vice president of PATE and last October served as Registration Chairman for VATE's Annual Conference.

Roger Bergstrom will begin an extended term as treasurer. Roger teaches at Lake Braddock Secondary School in Fairfax County and has served as a program participant for several VATE Conferences.

Serving as members-at-large will be: Mrs. Sarah Belpree, teacher at Queen's Lake Intermediate School in Williamsburg and formerly a member of the BATE Executive Board and William Gray, teacher at Midlothian High School and currently treasurer of CATE.

GROUP SESSIONS AT ANNUAL CONFERENCE

Summaries of the group sessions of the Fourth Annual Conference of VATE appear below. The sessions were held on Saturday morning from 9:15 until 1:00 o'clock on October 20 at the Hotel Roanoke. Participants rotated to three group meetings of their choice.

SUBJECT: The Multi-Media Research Project: An Alternative to the Traditional Term Paper
SPEAKER: Miss Brenda Epperson, George Wythe High School
STUDENTS: Kendall King and John McCutcheon
RECORDER: Mrs. Imogene Draper, State Department of Education

When it is term paper time in senior English at George Wythe High School in Richmond, there is excitement and enthusiastic anticipation. Brenda Epperson believes that is the way it should be. With special emphasis on primary research and independent study, students armed with still cameras, movie cameras, and tape recorders comb their city, visiting museums, historical landmarks, libraries, inner-city neighborhoods, and business and industrial sites. They photograph and film Richmond architecture, monuments, fine art, and substandard housing. They interview city officials, civic leaders, businessmen and private citizens. The term paper which these students prepare manifests itself in photographs, slides, films, dialogue, narration, commentary, and music. It is a multi-media research project: an alternative to the traditional term paper.

The project is completed during a period of approximately two months. Brief conferences are held periodically with the teacher as the work is done outside the class. After the choice of the topic is made, a list of sources and an outline are developed. Then comes preliminary decisions as to the type of media which will be used. Equipment and technical advice are often acquired through the Richmond Humanities Center, knowledgeable friends, and members of the family. The cost of the project falls between ten and fifteen dollars. The culmination of the project is each student's presentation before his classmates and invited guests, including parents, teachers, department chairmen, an area television news reporter, and others. Each participates in an evaluation of the presentations with attention given to choice of subject matter, relevance, primary research, script and commentary, use of media, and originality.

The multi-media research project was the subject of one of the workshop sessions during the fourth annual fall conference of VATE. Three George Wythe High School graduates accompanied their senior English teacher, Ms. Epperson, to the conference and shared their term paper with Virginia English teachers. Kendall King, now a freshman at Westhampton College, presented "The Fan" in color slides with narration and taped music. The project focused on an inner-city Richmond residential district as it has witnessed a rebirth, which retains the richness of its history and enhances the uniqueness of its diversity and charm. The majestic beauty of Richmond's Broad Street Station lives in the memory of those who viewed the film created by William and Mary's John

McCutcheon. John selected the music "Jane Seymour" from the album "Six Wives of Henry VIII" by Rick Wakeman to complete the project, his expression of reverence for a grand old building. Samples of other projects done in still photographs were displayed in the workshop. Ms. Epperson also supplied copies of evaluation forms, a scale used in measuring students' attitudes toward the assignment, and a list of nineteen of the students' research topics. The workshop was well attended and was received quite favorably by its participants.

SUBJECT: Service of the State Department of Education and Textbook Adoption
SPEAKER: Mrs. Mary Pat Neff, Assistant State Supervisor of English
RECORDER: Dr. Robert Small, Virginia Polytechnic Institute and State University

Mrs. Neff began her presentation by explaining that, while state supervisors are available to help teachers and school systems, they visit only at the request of the central office of a system. Each member of the English Department of the State Department is assigned to a specific geographic area, although, with the approval of the director, they occasionally work in other areas. Specifically, the English department is currently working on a revision of the book of teaching units which was issued several years ago and on a curriculum guide which, it is hoped, will be ready at the time of the planned state English conference in 1974.

Mrs. Neff then explained the procedures used to adopt textbooks and discussed improvements which have taken place such as the inclusion of paperbacks and the adoption of multi-level materials. The list now contains a greater variety of types of materials than previous lists. Further improvements are now being studied.

To illustrate how texts may be used effectively without allowing them to dominate the curriculum, Mrs. Neff described two units, one dealing with the theme of time and the other, with nursery rhymes and children's literature. As a part of her description of these units, she detailed and demonstrated a large number of activities and provided those attending with sample materials.

SUBJECT: EDL Lab Program
SPEAKER: Mr. Rolly McFarlane, Cave Spring High School, Roanoke
RECORDER: Dr. Joseph Mahony, Virginia Commonwealth University

Mrs. McFarlane explained and demonstrated the EDL Lab. She discussed the four dimensions:

Perceptual Accuracy and Visual Efficiency
Skill Building
Individual Application and Extension Activities
Meeting Individual Needs

Perceptual accuracy and visual efficiency training were shown through demonstration of the Tach-X, motility training and accelerated discrimi-

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Editor's Note: This project will be presented at the Secondary Curriculum Conference.

nation training all to develop high levels of accuracy and efficiency in the visual functional and perceptive process which initiates reading.

Skill Building was demonstrated through the use of the Controlled Reader, as well as, listening drills, vocabulary development, and study skills instruction in the four major skill areas that are basic to effective learning at the secondary level.

Individual application and Extension activities were explained through demonstration of the Aud-X and explanations of teacher-student conferences, independent reading, word attack reviews, comprehensive power development, skimming and scanning exercises, and individual instruction were given.

In terms of meeting individual needs, Mrs. McFarlane explained how she conducted individual conferences, modified students' programs, incorporated independent reading, provided word attack and comprehension drills when necessary, and conducted skimming and scanning for high fluency students.

Mrs. McFarlane also demonstrated the Flash X, Hand Tachistoscope, and explained her program in some detail with many examples of students' problems, reading, and improvement. She showed some slides of her lab in operation. Mrs. McFarlane emphasized the role of the teacher in the program.

SUBJECT: Potpourri of Ideas for Personalizing Literature in the Classroom
SPEAKER: Mrs. Patricia Kelly

Mrs. Kelly presented a number of techniques for personalizing literature and demonstrated the use of many techniques through audience participation. She discussed games and activities such as:

Writing what animal you would like to be
Writing adjectives to describe yourself;
Analyzing shadow cartoons that illustrate hidden feeling use.

Activities to illustrate the differences in perception were explained and demonstrated through audience participation in the analysis of cartoons, doodles, and drawings. The activities would lead to discussion by students of differences in the perceptions of characters.

Brautigan's ideas were demonstrated as personalizing devices. The use of montage activities was discussed.

SUBJECT: Reading for Teens—A Developmental Reading Program
SPEAKERS: Mrs. Fay Peters and Mr. Roger Bergstrom, Fairfax County Schools
RECORDER: Dr. Joseph Mahony, Virginia Commonwealth University

The speakers presented the structure of the Secondary Reading Program with which they work—Reading for Teens (RTP). The program is part of the English Department.

Phase I—The Analytical Diagnosis of Students' Reading Problems

Phase II—Continuing Diagnosis
Phase III—Implementation of RTP
Plan for RTP teachers
Plan for RTP students
Plan for Reading Specialists

The program runs for six weeks and is voluntary. The test-teach-test approach is used to accomplish specific objectives established for each student. Deficiencies for each student are tabulated and a folder containing an individualized program is developed. The individualized program gives the students the specifics he needs to overcome his deficiencies.

Teacher-student conferences are conducted.

Classroom atmosphere is informal—students work half the period on skills and the other half on free reading. Much emphasis is placed on intrinsic motivation and self-discipline.

The popularity of the program is evidenced by the fact that for each six week period far more students sign up voluntarily than can be enrolled.

SUBJECT: Middle Schools: Implementing a Concept
SPEAKERS: W. Paul White, East End Middle School, Richmond; Susan Nolte, Henderson Middle School, Richmond
RECORDER: William Bosher, University of Richmond

Language Arts/English in the middle school is emerging as more than a semantic or theoretical distinction. Paul White, a teacher in Richmond's East End/Bacon Middle School, and Joan Fulton, a VCU instructor, presented an exciting humanities and individualized approach to the teaching of communication skills. The "Sequence To Man" includes a set of techniques based upon an acceptance of Piaget's developmental stages. Students are enhanced in their maturation from concrete to formal levels of learning through exposure to objects, persons, and relationships with "local color". While valuing and cognition become interdependent with the pursuit of such questions as "Why am I—Me?" The primary outcomes of this experience include the "ability to use cognitive processes of abstract thinking, interpreting, and symbolizing" as well as "the social development of self-directed behavior in the classroom." Through the secondary utilization of language skills, every student is encouraged to strive toward the enhancement of its views of self, relationships to others, and societal experiences.

Susan Nolte described the differentiated flexibility which is practiced at Henderson Middle School in Richmond. Three levels of maturity grouping, ranging from traditional methods to extensive free movement, are afforded to students with the aspiration that each will seek and attain the highest level of independence. Interdisciplinary efforts are coupled

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Editor's Note: This project will be presented at the Secondary Curriculum Conference.

with skill-designated behavioral objectives to establish a process of schooling which is to be more than an alternative—it becomes a "basis" for the creation and perpetuation of various learning experiences.

SUBJECT: Humanities in the Secondary School
SPEAKERS: Mrs. Ruby Lee Norris and Mr. Paul Canady, Richmond Regional Intercultural Center for the Humanities
RECORDER: Mrs. Frances Wimer, Richmond Public Schools

Through a program, which includes the performing arts in the classroom and the humanities faculty as a team, the Humanities Center seeks to develop skills in both the affective and cognitive domain. Programs are planned cooperatively with classroom teachers and extended into elementary and secondary schools in Richmond and the surrounding counties.

"The Turtle and the Teacher," is a recent publication of the Center. It includes student-written poems and a record of interaction between poets and children during the Center's 1972-73 Poetry-in-the-Schools program. Ruby Lee Norris edited the publication and discussed it as a method of skill development. It may be purchased from NCTE at $3.00 per copy for nonmembers and $2.50 for members.

The second presentation of the session was the showing of an animated film, "The Wacky West on Wednesday," made by fifth grade students at Fairmount School in Richmond under the supervision of Paul Canady.

Both the book and the film focus on the skills of conveying an idea to tell a story or create an impression and in choosing forms to unify and clothe the idea.

SUBJECT: Potpourri of Ideas for Personalizing Literature in the Classroom
SPEAKERS: Ms. Patricia Kelly, former departmental chairman, Cave Spring High School, Roanoke, Virginia
RECORDER: Dr. Richard A. Meade, University of Virginia

The speaker described a dozen or more ideas for having members of English classes take part in game-type and game-like activities to cause them to approach selected learnings with greater interest. First, she dealt with get-acquainted activities, such as interviewing a neighbor and introducing him to the class. She described other possibilities and noted that some were explained in the September *English Journal's* "E J Workshop".

She illustrated how students might become involved with literary terms and devices. Looking at cartoons and deciding upon the meaning of them might easily produce an understanding of satire and related matters, such as irony, allusions, devices for humor, and the like. Also, from examining selected pictures class members might create metaphors similes, and other forms of figurative language.

Character analysis would result from activities that asked students to use a duplicated set of squares with doodlings in all but one blank square. Students would doodle further in any square, exchange productions, and

then attempt to identify characteristics from the doodling. Drawings, mainly of a symbolic type, were presented to show that students might determine their own interpretations of them. Examples came from *Mad Magazine* and the *New Yorker*. One had geometric figures, with only a trace of obvious human characteristics, seated in an informal living room setting around a coffee table. What did one discern about the different representations of human character? This and other such activities would aid attention to literature in a unit on individual identity.

Students might be led to realize their own philosophies of life by accepting or rejecting foregone conclusions about a topic or a situation; e.g., predetermined characteristics of the future.

Other activities were described, but these will serve to give the flavor of the session. In addition the speaker inserted guide-points for teachers: the student must become involved; there should be a reason and an appropriate time for each activity; activities should be short, lively, and attention getting.

1974 Calendar of English Meetings

March 15-17	National Conf. on Language Arts in the Elementary School	Seattle
March 22-24	Conference on Secondary School Curriculum	Washington, D. C.
March 28-30	Conference on English Education	Cleveland
April 4-6	Conference on College Composition and Communication	Anaheim, Calif.
Spring	U. Va. Language Arts and Reading Conference	Charlottesville
October	VATE Annual Conference	Williamsburg

Featured Speakers Named for Washington Conference

More than a thousand English teachers, department chairmen, and supervisors are expected to attend the Secondary School English Conference, March 22–24, in Washington.

Program chairman Lou Papes of Ohio has announced that Sidney Simon, a specialist in values clarification, will be the banquet speaker at the conference. A member of the Center for Humanistic Education at the University of Massachusetts, Simon is author of *Clarifying Values through Subject Matter* and *Values in Teaching*.

Speaker at the Sunday brunch will be Maia Wojciechowska, author of *Tuned Out* and *The Rotten Years*.

Another important feature of the conference will be a debate on humanism vs. behaviorism in the teaching of English with Leo Ruth and Alan Purves as protagonists.

Though these speakers will be of considerable interest, the bulk of the conference—workshops, seminars, forums, and special features—will be arranged to help teachers interact with one another about what's happening in modern English teaching.

Although plans for the conference program are still in the formative stage, two Richmond teachers who were program participants at the VATE Fall Conference have been invited to participate in the conference. Brenda Epperson of George Wythe High School will give a media presentation and Paul White of Nathaniel Bacon Middle School will present portions of a unit from "Sequence of Man."

Frances Wimer, VATE Editor, has been appointed Publicity Committee Chairman. Serving with her will be: Roger Bergstrom, Pat Blosser, Imogene Draper, Margaret Helm, Virginia Hummel, Ava Lou Jones, Jackie Mainous, Alan McLeod, Robbie McFarland, Richard Meade, June Shurtliff, Elizabeth Smith, and Leon Williams.

Detailed information and registration forms for the Washington conference can be obtained by writing Famous Teachers' School National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.

FUTURE FOCAL TOPICS

SPRING 1974—*Teaching by Genre*
WINTER 1974—*Teaching by Theme*
FALL 1974—*Sixtieth Anniversary Bonus Issue*

Readers are encouraged to submit articles. Footnoted material should be incorporated within the article and if any copyrighted material is used, publisher's permission to print it should be attached. Type copy on 8½ x 11 paper and double space. Deadlines for copy are:

February 15 for the spring issue
October 15 for the winter issue

NCTE Announces Virginia Winners for Achievement Awards in Writing Program

Nineteen Virginia High School students have been named winners in the NCTE Achievement Awards in Writing Program. They are:

BARR, BONNIE JOY, Fauquier H.S., Warrenton (music, journalism) P.O. Box 101, Warrenton 22186

DOSS, MARY ELLEN, Lexington H.S. (English, composition) 15 Sellers Avenue, Lexington 24450

ELLER, JAMES EDWARD, Princess Anne H.S., Virginia Beach (engineering, mathematics) 536 Caren Drive, Virginia Beach 23452

FREDMAN, NANCY ELIZABETH, McLean H.S., McLean (chemistry, biochemistry) 2028 Hopewood Drive, Falls Church 22043

HEEBNER, KIM ELLEN, Langley H.S., McLean (English, anthropology) 8120 Dunsinane Court, McLean 22101

HERRON, ANN DEXTER, Waynesboro H.S. (English, French) 505 Cherry Avenue, Waynesboro 22980

HUCKLE, WILLIAM RUPERT, St. Anne's-Belfield School, Charlottesville (biology, chemistry) Route 1, Earlysville 22936

KONIGSBERG, MATTHEW ELI, Lane H.S., Charlottesville (mathematics, German) 1714 Kenwood Lane, Charlottesville 22901

LANGBAUM, DONATA EMILY, Lane H.S., Charlottesville (English, romance languages) 1634 Brandywine Drive, Charlottesville 22901

MULLOY, TERESA ANN, George C. Marshall H.S., Falls Church (physical therapy, special education) 2635 Wooster Court, Vienna 22180

NELSON, DAVID LOREN, Thomas Jefferson H.S., Alexandria (biology, premedicine) 3919 Melvern Place, Alexandria 23212

PINES, ROGER G., Groveton H.S., Alexandria (drama, music) 1700 Rollins Drive, Alexandria 22307

ROBBINS, LISA, Langley H.S., McLean (English, history) 7921 Falstaff Road, McLean 22101

ROY, JOHN, West Springfield H.S., Springfield (premedicine, music) 6311 Bridgeton Court, Springfield 22150

RUTHERFORD, LISA KATHLEEN, Kecoughtan H.S., Hampton (premedicine, English) 208 Devil's Den Road, Hampton 23369

SOMMER, JOSHUA WHITNEY, Douglas Southall Freeman H.S., Richmond (English literature, chemistry) 1003 Lakewater Drive, Richmond 23229

WAGES, ZOE ANN, Frank W. Cox H.S., Virginia Beach (foreign languages) 1408 Independence Boulevard, Virginia Beach 23455

WILLIAMS, LINDA CAROL, Bayside H.S., Virginia Beach (English, foreign language) 4909 Olive Grove Circle, Virginia Beach 23455

WOHLFIELD, VALERIE ROBIN, Herndon H.S., Herndon (English, fine arts) 11354 Orchard Lane, Reston 22090

STATE COORDINATOR—LeRoy W. Smith, Department of English, College of William and Mary, Williamsburg.

DIRECTOR—Linda K. Harvey, NCTE, 1111 Kenyon Road, Urbana, Illinois 61801

NATIONAL ADVISORY BOARD—Thomas L. Gage, Mt. Diablo Unified School District, Concord, California; Carl Kuykendall, Bellaire High School, Bellaire, Texas; Richard Lloyd-Jones, University of Iowa, Iowa City, Iowa; Sister Philomene Schiller, Loretto Heights College, Denver, Colorado; Richard O. Ulin, University of Massachusetts, Amherst, Massachusetts; Frances N. Wimer, Richmond Public Schools, Richmond, Virginia.

Detailed information concerning the program is mailed to all high school principals during the month of January.

The program is now in its seventeenth year. During that time it has undergone many changes. Recently the objective tests were eliminated and judging is now based on an impromptu theme, a sample of the student's best writing, and an autobiography. The most significant change, however, has taken place in the method used for judging the compositions.

The instructions sent the judges last year for evaluating the three compositions are given below and should be of great interest to all teachers of composition.

Judging the Compositions

In evaluating the three pieces of writing, the judges consider the effectiveness of the writing in terms of its own purpose. They answer for themselves such questions as, "Has the student really thought about the subject? Even if the thought is relatively commonplace, does he show that he has made it his own? Is he clear about who he is in relation to his subject and audience? In his exposition does he show that he can think logically in terms of categories? Does he guide his reader through the argument with appropriate transitions and illustrations? In more imaginative writing, does he maintain consistent patterns of detail? Does he suggest ramifications of simple ideas or the simple structure of complex ideas? Does he show a range of command in vocabulary and sentence pattern?"

Those are but sample questions a judge might ask. The comprehensive question is whether the writer exhibits his power to inform and move an audience by means of exact control of a large range of the English language. If the student does not show an inquiring mind coping with real issues, the verdict should almost certainly be "No." But one should not mistake fuzziness for profundity, nor mechanical sloppiness for originality. On the one hand, editorial and mechanical correctness is a virtue, especially in work prepared at leisure, although meaningful variations should be allowed. On the other hand, mere absence of mechanical error should not be over-valued. Moreover, excellent writers may blunder under the conditions of impromptu writing even when they have a brief period for proofreading; in those cases, some mechanical or spelling errors should be overlooked.

A winner will be remarkable on all counts, although not necessarily equally good on all parts of three samples. As a rule, flawed brilliance is to be preferred over correct dullness. The judge should use a number for each nominee to summarize his classification of the effectiveness of the sample of writings in its own terms: "1" should indicate an undistinguished paper, "2" a good paper but not more than might be expected of a nominee, "3" unusually effective, and "4" outstanding.

FROM THE EXECUTIVE SECRETARY

Foster B. Gresham

Fourth Annual Conference

Merrill and I arrived at the Hotel Roanoke early in the afternoon of Friday, October 19, and being there before registration started, we were able to unpack all the VATE materials we needed without seriously holding up traffic at the front entrance. Al McLeod had already arrived, and Leon Williams, of course, was there. The exhibitors were busy setting up displays on "Peacock Alley," and a number of VATE members were in a meeting of the Virginia Conference of English Educators, which had started at one. Meanwhile, many conference participants from distant points were enjoying perfect autumn weather as they drove through Virginia country toward Roanoke.

Lazelle Hopkins, registrar, had her registration procedures well-organized, and as the lobby began to fill with arriving teachers, there was little delay at the registration desk. Early arrivals were Ava Lou Jones and William Gray of CATE, who were hosting a hospitality room for CATE. Also, June Shurtliff and Roger Bergstrom from ETA (NV), June to be of help if problems of finances during registration warranted her attention, and Roger to provide publicity for VATE's proposed European tour.

It was late for an evening lecture, but I did not see any sleepy listeners as Jim Squire forcefully presented his topic "Preparing for Future Shock in English and Reading Instruction." I need make no further comment here, since you may read the entire speech in this publication. One participant said later, "I wish all superintendents could have heard that address."

Another remark next morning concerning another event was not so complimentary. "I was surprised," said one teacher, "that so few come to the business meeting." It was early, I know—8:30 a.m.—but the morning was a full one, and the annual business meeting was placed first on the schedule so as not to detain participants after the last group session. The Executive Committee, which had been up for a 7:30 meeting, was disappointed in the attendance and wonders whether next year the meeting should be scheduled for mid-morning between group sessions.

The agenda called for reports on VATE activities and finances, announcements, amendments to the constitution, and the election of officers. The amendments voted on favorably by the members changed the term *vice-president* to *president-elect* and provided for the annual business meeting to be held during the annual fall conference rather than during the VEA convention. The election of officers was different from any in the past, in that acting upon the request of those present at the preceding

annual meeting, the nominating committee had prepared a dual slate of officers for all offices except those of president and treasurer. The results of the election will be found elsewhere in this issue.

Group sessions were well attended by Friday night's banqueters and many new arrivals on Saturday morning. Summaries can never do justice to the liveliness of a presentation, the responsiveness of an audience, or the worthwhileness of the session, but elsewhere in this issue you can at least learn of the general nature of each morning session. Between sessions, teachers examined new materials as exhibitors enthusiastically presented them and answered the questions of interested inquirers.

One o'clock—and the elevators were full of departing guests and luggage. Mrs. Hopkins closed the registration desk, Al McLeod made a last-minute check with her, Leon, and me to see what was left to be done, and the Fourth Annual Conference came to an end. Soon only one teacher was left whose car developed mechanical trouble and a few who had decided spend another night and make a whole week-end of the trip. The weather was as glorious for returning home as it had been for coming.

On behalf of the Executive Committee let me thank Leon Williams, Lazelle Hopkins, and all of those from the Roanoke area who served on Conference committees for a well-organized, smooth-running, and inspirational program, the program participants and recorders for the Saturday group sessions, and Dave Johnson, Preston Carruthers, and Earl Shiflet for their words of greeting and encouragement at the Friday night banquet.

Next fall—Williamsburg!

When Katherine Bristow (Saluda) retired in 1968 June Shurtliff (Washington-Lee High School, Arlington) was elected to the office of treasurer with the understanding that the position would be a perennial one for some length of time. For the last five years June has given up much spare time to receive checks, make deposits, keep books, write checks, attend meetings, prepare and present reports during a period of ever-increasing and complicated income and expense. It is such persons as June that have made VATE prosper, and I am sure that all other VATE members join with me in thanking her for her unselfish contribution to our association.

Finally, congratulations, Al McLeod, for a very successful administration. When you were vice-president, you were responsible for our contribution to the State's more flexible textbook-adoption policy. As president, you have provided inspirational leadership, broadened the scope of VATE's activities, and climaxed the year with the excellent annual conference.